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COVENTRY PATMORE.

Among the many suggestions from the busybodies of two continents concerning the vacancy made by Lord Tennyson's death in the Poet Laureateship of England, there was but one that deserved serious consideration. After it had become evident that neither Mr. Swinburne nor William Morris would be willing to occupy the vacant post, there was probably no other English poet among the living so deserving of the appointment as the author of "The Angel in the House." We believe it was "The Saturday Review" that had the honor of putting forward the claims of Coventry Patmore for this distinction. How fortunate it would have been had the suggestion been heeded, became sufficiently obvious when the poetaster upon whose shoulders fell the ample mantle of Ten-

nyson published his first official effusion. Since then, we are informed, it is an open secret in England that the injunction of silence has been laid upon the Laureate as far as his court function is concerned, and that his attempts at official utterance are gently but firmly suppressed. How fittingly Coventry Patmore would have graced the position, and how worthily he might have carried on the noble tradition of his two immediate predecessors, we are now reminded by the news of his death, and by the review of his life-work that this sorrowful piece of intelligence naturally prompts us to make.

Coventry Kearsey Deighton Patmore was born at Woodford, July 2, 1823. The son of a well-known editor and man-of-letters, he developed at an early age a marked literary talent of his own, and his first volume of "Poems" was published in 1844, the year of his majority. In 1847 he received an appointment as assistant librarian in the British Museum, and occupied a post in that institution for about twenty years. After his retirement he purchased a large estate in Sussex, and settled at Hastings, where he lived for the remainder of his life, and where he built a large Catholic church. As a contributor to "The Germ," in 1850, he was associated, in a way, with the Preraphaelite movement, although hardly identified with it. Upon this point Buxton Foreman remarks: "Any novice who might be told that Mr. Coventry Patmore was a Preraphaelite poet would stare aghast if the informant, after giving him samples of Mr. Patmore's work, should then turn to the poetry of Mr. D. G. Rossetti and say, 'This also is Preraphaelite poetry.'" But Preraphaelitism has never submitted to exact definition, and if one corner of its mantle is stretched to cover such a poet as Thomas Woolner, another corner may fairly enough give shelter to Coventry Patmore.

A second volume of verse, "Tamerton Church-Tower and Other Poems," was published by Patmore in 1853; and the year following witnessed the appearance of a first instalment of "The Angel in the House," the poem by which he is best known. This work grew in volume year by year, and was revised over and over again to satisfy the fastidious taste of the poet, until in 1878 it had assumed a definitive form, in which "The Victories of Love" (published separately in 1863) was incorporated. Meanwhile, Patmore had written a volume of "Odes" (1868), "The Unknown Eros and Other Odes" (1878), and an essay on "English Metrical Law" (1878). We should also mention the fact that he edited the memoirs of "Barry Cornwall," and also "The Children's Garland," the latter an anthology prepared for the "Golden Treasury" series. Those who wish to study Patmore's poetical work as a whole should possess themselves of the final edition of 1886, in four volumes. Those, on the other hand, who are content to know the poet only in the quintessence of his production should seek the "Florilegium Amantis" volume, edited by Dr. Richard Garnett, or the more recent "Poetry of Pathos and Delight," selected and edited by Mrs. Alice Meynell. Patmore died at Lymington, on the twenty-sixth of November, at the age of seventy-three.

The enjoyment of Patmore's work, although very deep when once attained to, is to a certain extent the result of an acquired taste. It takes some effort and some power of penetration to discern the whole subtlety of his thought and the whole beauty of his imagination. He is, too, very uneven, and the reader who at the start chances upon certain pages in which baldness and triviality seem to reign supreme may well be repelled from further examination and too hastily conclude that the poet has no message for his ear. Suppose, for example, that the following lines first arrest the reader's eye:

> "While thus I grieved, and kissed her glove,
> My man brought in her note to say,
> Papa had bid her send his love,
> And would I dine with them next day?"

One might, indeed, have a good excuse for thinking the writer of such verse undeserving of any further attention. But let him persevere, and his reward will not be long delayed. He will soon come across such a passage as this:

> "And round her happy footsteps blow
> The authentic airs of Paradise,"

and the whole question will be settled. No one but a true poet could possibly have written those verses, or these:

> "The heartless and intolerable
> Indignity of 'earth to earth,'"

or these called "The Spirit's Epochs":

> "Not in the crises of events
> Of compass'd hopes, or fears fulfill'd,
> Or acts of gravest consequence,
> Are life's delight and depth revealed.
> The day of days was not the day
> That went before, or was postponed;
> The night Death took our lamp away
> Was not the night on which we groan'd.
> I drew my bride, beneath the moon,
> Across my threshold; happy hour!
> But, ah, the walk that afternoon
> We saw the water-flags in flower!"

The essential purposes of Coventry Patmore find expression in his own verse, in this prayer, for example:

"Thou Primal Love, who grantest wings
And voices to the woodland birds,
Grant me the power of saying things
Too simple and too sweet for words,"

and in the aim thus set forth:

"Elated oft by such free songs
I think with utterance free to raise
That hymn for which the whole world longs
A worthy hymn in woman's praise.
A hymn bright-noted like a bird's,
Arousing these song-sleepy times
With rhapsodies of perfect words
Ruled by returning kiss of rhymes."

That he has done both of these things is beyond dispute. "The Angel in the House" sings the praise of woman in just such "a hymn bright-noted like a bird's," and almost every page of his work gives evidence of his gift for expressing "things too simple and too sweet for words."

"For even an hour
To hold possession of the height
Of nameless pathos and delight"

is a power granted to but few poets in as marked a degree as to Coventry Patmore, and there are few more exquisite pleasures than to stand in spirit upon this very height of which he holds possession. The air is so tenuous that breath is difficult for one unaccustomed to the medium, but there is a sense of calm and spiritual freedom unattainable upon any lower level, and amply rewarding the effort of the climber.

Those who have been lifted to this spiritual elevation by Patmore's song are very loyal to their poet. Mr. Buxton Foreman passes sober judgment in the following terms: "The lasting merit of his work is that it deals with love from the modern and domestic point of view in a manner that is at once manly, exquisitely refined, and wholly sincere and impassioned." Mrs. Meynell says: "Coventry Patmore's voice is single in his day, and single in our literature. It makes part of no choir loud by numbers, and so it needs an attentive ear. To that attentive ear it sounds alone, as the divinest voice of our time." And Mr. Ruskin, in the familiar passage that has probably done more than any other piece of criticism to send readers to Patmore, says to us: "You cannot read him too often or too carefully; as far as I know, he is the only living poet who always strengthens and purifies; the others sometimes darken, and nearly always depress and discourage, the imagination they deeply seize." The poet who can evoke such tributes as these is not likely to be forgotten. While we may not group Patmore with the six major poets of the later Victorian period, his station is but just below their Olympus, and his shrine is no less secure than theirs.

COMMUNICATION.

THE AUTHENTIC HISTORY OF THE JAPAN-CHINA WAR.

(To the Editor of THE DIAL.)

Your recent editorial article on the condition of literary affairs in Japan has suggested to me that your readers might care to know that there has just been published at Yokohama a work which purports to be an "absolutely authentic" account of the recent war. Its title is "Heroic Japan," and it is the work of two authors — F. Warrington Eastlake, Ph.D., and Y. Yamada, LL.B., Principal of the Chautauquan Association of Japan, both of whom are well qualified to write such a book. The authors claim that "not only have the Imperial Household, Foreign, War, and Navy Departments given the authors free access to all documents, but every word in the book has been thoroughly and repeatedly revised by the authorities concerned." It is, therefore, the first "precise, correct history of the war" which has yet been "published in any language," and has thus a special value to all students of history. It is valuable, moreover, as a record, not only of the general history of that war, so important, but also of a great many "brave deeds" of individual officers and soldiers, and of small bands of the Japanese army. As the authors say in the preface, "there is one phase of bravery which seems peculiar to this country. It is this, and this alone, which we have tried to emphasize and thus bring to the notice of the world." Such "simple and unassuming" deeds illustrate "the qualities of martial heroism, implicit soldierly obedience, unflinching sense of duty, noble unselfishness, and deathless courage" which go to make up the well-known "spirit of Japan" (*Yamato-damashii*).

The book contains about 570 pages and 127 illustrations and maps; is well printed, and sells for five *yen*. Its publishers are Messrs. Kelly & Walsh, Yokohama. Although the stories of "brave deeds," and the reiterated fulsome praise, become rather monotonous, yet the book is interesting, and merits a wide circulation in Occidental countries. It shows the staying qualities of the soldiery who must maintain the position of Japan as "the key of Asia."

ERNEST W. CLEMENT.

Tokyo, Japan, Nov. 20, 1896.

A SONNET OF LOVERS.

Men have loved women after many ways:
Purely, as Dante, making love a prayer
For Beatrice; in a wild despair,
As Petrarch loved, who sang for Laura's praise;
With strong desire that stained with crime their days,
As Antony, or Abelard, to dare
Cæsar — or God; or as that one who bare
His Argive Helen Ilium's towers to raze.

Kingdoms and states, honor and faith, have stood
Unshaken till some fatal moment when
A woman's smile, alluring, shone above,
O'er-dazzling fame or valor, wealth or good.
Priest, scholar, warrior,— so they be men,
In every age they sell their souls for love.

GRACE DUFFIELD GOODWIN.

The New Books.

Mr. Lang's Lockhart.*

It is fitting that the life of the best British biographer since Boswell should be exceptionally well-written; and we are glad to say that Mr. Lang's "Life of Lockhart" is, what we hoped it would be, a fit shelf-companion for his hero's own *magnum opus*. Mr. Lang has now tried his hand at about every sort of book-making, save lexicography. His "spoor," as a recent bard rather ungraciously grumbles, is "over every mortal thing"; and it is only natural if his later work has heretofore shown occasional signs of the jaded brain and the reluctant pen. But this time he has found a theme to his taste. Lockhart was an interesting (we don't say engaging) member of a remarkably interesting circle — one that has left posterity a richer legacy of racy personalia than perhaps any other literary circle or congeries of literary circlets whatsoever. Walter Scott, Jeffrey, Wilson, Croker, Maginn, Galt, De Quincey, Ballantyne, Murray, Constable, Byron, Tom Moore, Haydon, Hunt, Keats, Hazlitt, Coleridge, Southey, Wordsworth! — these are surely names to conjure memory with; and Mr. Lang pursues his task with the zest (if not the animus) of a Jeffreyan Scotch reviewer on the trail of an English bard. His table of contents (a conveniently full and ingeniously enticing one) is better reading than many a man's book.

Mr. Lang's book, we learn, grew out of the publisher's wish that he should prepare an edition of Lockhart's life of Scott. The introductory chapter to that work swelled into the present biography. The documents used in its preparation are, chiefly, the Abbottsford and Milton Lockhart MSS., mainly eleven volumes of letters to Lockhart, and his own letters to members of his family; letters of Lockhart to his life-long friend, Mr. Jonathan Christie (of Chalk Farm memory); an article by Mr. Gleig in the "Quarterly Review" (the sole authority on Lockhart's boyhood); letters of Lockhart to Carlyle, Dean Milman, Professor Wilson, Sir W. Laidlaw, and others. Mr. Lang regrets the necessary omission of certain letters, notably those from Lockhart to Croker, which "may some day be given to the world," and a series to Southey (of slight importance we fancy) which he has been unable to trace. Enough letters and to spare are, however, given to enable the reader who does not care to accept Mr. Lang's conclusions unquestioned to descry for himself the moral lineaments of Sir Walter's much-canvassed and in life somewhat aloof-keeping and inscrutable son-in-law. Lockhart assuredly did not wear his heart upon his sleeve, nor did he, as man or as reviewer, suffer fools gladly. As the world saw him, he was reserved, stiff, satirical, one who habitually harbored more scorn than charity for the foibles of men. Strangers mistrusted "the laugh aboot the screwed-up mouth of him, that fules ca'd no canny, for they couldna thole the meanin' o't." Of his inborn turn for ridicule and mischief there can be no doubt; and the work he sometimes put his hand to consorted ill with his "Hidalgo airs." But he was never (even in his Edinburgh *Flegeljahre**) the coldly malignant literary bravo, the "Scorpion" critic contemporary fancy painted him. He was certainly not a man who would, as a competent judge said of his yoke-fellow Croker, "go a hundred miles through sleet and snow, in a December night, to search a parish register for the sake of showing that a man was illegitimate, or a woman older than she said she was." Croker wrote as if he hated his victim; Lockhart never did. Croker's raillery sprang from sheer love of inflicting pain; Lockhart's from a natural turn for banter. In fact, Lockhart went on carelessly and light-heartedly from youth to middle age, caricaturing his opponents, his friends, and himself; and the habit bore its natural fruit. Many who were hit disliked him for it; and many who were not hit disliked him because they feared they would be. Still, we do not think Lockhart was in general an amiable man, or that his early "squibberies" in *Maga* were altogether free from malice. But he has certainly been painted many shades blacker than he deserved to be.

To be misjudged of the world is the common fate of shy men; and Lockhart was, by all accounts of him, his own included, as shy as a wild duck. "I am," he once wrote, "the shyest man alive." Now of shyness there are two

* The Life and Letters of John Gibson Lockhart. From Abbottsford and Milton Lockhart MSS. and other original sources. By Andrew Lang. In two volumes, illustrated. New York: Charles Scribner's Sons.

* In 1838 Lockhart wrote to Haydon, as to his early performances in "Blackwood": "In the first place I was a raw boy, who had never had the least connection either with politics or controversies of any kind, when, arriving in Edinburgh in 1817, I found my friend John Wilson (ten years my senior) busied in helping Blackwood out of a scrape he had got into with some editors of his Magazine, and on Wilson's asking me to try my hand at some squibberies in his aid, I sat down to do so with as little malice as if the assigned subject had been the Court of Pekin."

main varieties: that which springs from timidity, and that which is wedded to pride of the stiffest and touchiest order. Lockhart's was of the latter sort. He himself once (in a moment of introspection probably) neatly described shyness as "arrogance not screwed up"; and the definition seems to us to go to the root of his own character. He was essentially the shy, proud man; the "unclubable" man, who (however cordial and companionable in his family circle or with an intimate friend or two) becomes straightway as responsive as a polyp and as enlivening as a tombstone in general company. This outwardly frosty (yet, for all one usually knows, inwardly friendly and even jovial) creature is no *rara avis*. We have all met him, and been benumbed by him, and wished ourselves (and him) in a warmer vicinity. Addison, tradition says, was much such a man. Of course the world judged Lockhart as it saw him — calling him, as Redding says in his Memoirs, "ill-natured, sarcastic, and I know not what besides." We suspect Lockhart, who cared as little as any man for Mrs. Grundy's opinions, did not chafe much under these imputations. Mr. Lang notes that Lockhart's customary manner was oddly blended with a certain turn for conviviality. This saving trait (manifest often enough at college revels and bacchanalian suppers with Wilson and the "Shepherd") sometimes unexpectedly broke through his habitual crust of "almost fierce reserve," to the wonder of all beholders not his intimates. Such an occasion is cited by Mr. Lang:

"It is remembered that he once came unexpectedly to Milton Lockhart, when a great dinner of farmers was going on, that at first he shrank into his shell with Hidalgo airs, or to speak *Scottice*, 'with the black dowg on his back.' Suddenly, when the sweets appeared, one of the yeomen pinched him violently on the leg, and in a voice hoarse with emotion, murmured, 'Gosh, man! *Twa puddens!* Yon 'll be a kick abune the common.' This unexpected assault and enthusiasm sent John off into a hearty fit of laughter. He shook off the black dog, and, for the rest of the evening, was the life and soul of the party."

In fine, the world at large saw little of Lockhart but his failings. Those who knew him best loved him most; and these have testified to his essential truthfulness and high-mindedness, to his readiness to make sacrifices for others, to his loyalty to old ties of friendship and affection, and to his generosity even to strangers in their hour of need. These high qualities were crossed and veiled by certain asperities of manner and temperament; and unfortunately the circumstances of his entry into what was then very literally the arena of letters were such as to call those asperities into full and mischievous play. The impression made by Lockhart on people not wholly strangers to him is thus described in the well-known "Times" article on him, which is, we think, rightly ascribed to Mr. Elwin (editor of the "Quarterly"), though Mr. Lang seems to favor the more common attribution of it to Dean Milman or Lady Eastlake:

"It was characteristic of Lockhart's peculiar individuality, that, whenever he was at all known, whether by man or woman, by poet, man of business, or man of the world, he touched the hidden chord of romance in all. No man less affected the poetical, the mysterious, or the sentimental; no man less affected anything; yet as he stole stiffly away from the knot which, if he had not enlivened, he had hushed, there was not one who did not confess that a being had passed before them who had stirred all the pulses of the imagination, and realized what is generally only ideal in the portrait of a man."

The same article affords us a glimpse of the less gracious Lockhart:

"Those whose acquaintance he was expressly invited to make, would find no access allowed them to his mind, and go disappointed away, knowing only that they had seen one of the most interesting, most mysterious, but most chilling of men, for their very deference had made him retire further from them."

Comparing Scott with Lockhart, the same writer continues:

"In outward manner no two men indeed could be more different. Scott, frank, easy, accessible, the least awful great man ever known. . . . Lockhart, slow at first, retiring, almost repelling, till the thaw of kindly or friendly feelings had warmed and kindled his heart. But in tastes, in political principles, in conviviality, in active life, in the enjoyment of Scottish scenery and sports, in the love of letters for letters' sake, with a sovereign contempt for the pedantry of authorship, warm attachments, even in the love of brute beasts — there was the closest sympathy."

Of Lockhart the critic, the same writer concludes — forgetful for the moment of his hero's unhallowed pranks at the expense of the "Lakers" and the "Cockney School":

". . . yet if any great work of genius appeared, it was one to him — his kindred spirit was kindled at once, his admiration and sympathy threw off all trammels. We have known where he has resisted rebuke or remonstrance, to do justice to the work of political antagonists — that impartial homage was at once freely, boldly, lavishly paid."

The spectacle of one Scot standing up for another is no novel one; and Mr. Lang, while admitting pretty freely his hero's imperfections, is confessedly his advocate where advocacy is called for—which is pretty often. Lockhart's course as a reviewer for "Blackwood" is extenuated rather than defended. Touching these

iniquities, or levities, of his client's, Mr. Lang says, *passim:*

"For too many years Lockhart has been made the solitary scapegoat of Wilson, and of *Blackwood* in general. . . . To love of mischief, of freedom to indulge caprice, to friendship for Wilson, and regard for Mr. Blackwood, one may most plausibly attribute Lockhart's stormy, and often regretted, but never broken constancy to *Maga*. . . . He began to write too young, he enjoyed a latitude far too wide, and he had, in Wilson, an elder associate and friend whose genius was perhaps the most unbalanced in literature. . . . His pleas of youth, of association with an elder friend who should have set him a better example, and of freedom from personal malice, may be accepted even by severe judges. . . . When all this is done there abides an amount of wrong that is not to be palliated, not to be smiled away."

To these special pleas may be added the general one that "they all did it." The literati of the day were given to abusing one another like theologians; and young Lockhart only followed the model set him in the all-powerful "Edinburgh"— by the great Jeffrey (*vide* the review of "Christabel"), the Whig Aristarchus and "first of British critics." Even Coleridge wrote of Maturin's "Bertram"— which had superseded his own "Zapolya" at Covent Garden — as

". . . this superfetation of blasphemy upon nonsense, this *felo de se* and thief captain, this loathsome and leprous confluence of robbery, adultery, murder, and cowardly assassination, whose best deed is the having saved his betters from the degradation of hanging him, by turning Jack Ketch to himself."

Mr. Lang admits that Lockhart was "constitutionally a mocker"; and we find no reason to doubt that the latter, when he tried his 'prentice hand at literary scurrilities in "Ebony," went willingly and even gleefully to work. That he had no little natural aptitude and inclination for the task certain early letters of his indicate. They indicate also, to our thinking, that the young Oxonian ("mischievous Oxford puppy," honest Hogg called him) was a just bit of a prig, and a rather sourly sarcastic one at that. No liberal sweet-dispositioned youth, however literate, would, for instance, have gratuitously styled Bristol "an abominable stinking stye of artisans," as Lockhart did in a letter to Christie. Indeed, artisans and trades-people generally the young man (who, be it added, could boast, besides his brilliant acquirements, the proverbial Scotch "ell of genealogy") seems to have regarded with some disdain. After returning to Glasgow he wrote gloomily to Christie:

". . . It is really a miserable thing to be without friends; out of my own family I have not a soul here I care for. The manners of men who talk perpetually of calicoes and raw sugar, and of chemical-botanical vulgar women, are intolerable to me. I am fain to take all my walks in solitude," etc.

Glasgow manners are again fleered at in a subsequent letter:

". . . T' other day I went to a Glasgow ball, almost, I may say, for the first time. On entering the room a buzz of 'sugars,' 'cottons,' 'coffees,' 'pullicates,' assailed my ears from the four winds of heaven. Every now and then the gemmen were deserting their partners, and rushing into the caper course to talk over the samples of the morning. One sedulous dog seemed to insist on another's putting his finger into his waistcoat pocket. The being did so, and forthwith put the tip to his lips, but the countenance was so mealy that I could not tell whether it smacked of sugar or Genseng."

After settling at Edinburgh, Lockhart wrote to Christie in his characteristic vein of the then swarming literati of that city:

"Certainly if the name Athens had been derived from the Goddess of Printing — not from the Goddess of Wisdom — no city in the world could with greater justice (than could Edinburgh) lay claim to the appellation. An author elsewhere is a being *somewhat* at least out of the common run. Here he is truly a week-day man. Every other body you jostle is at least the father of an octavo or two, and it is odds if you ever sit down to dinner in a company of a dozen, without having to count three or four quarto makers in the circle. Poets are as plenty as blackberries — indeed much more so, unless blackberries mean sloes. And as for travellers — good Jehovah! I think I am safe in saying that there have appeared at least twenty different lucubrations in that way concerning Paris alone within these last eighteen months. Old *crambe-recocta* stuff out of Horace Walpole and Sir Joshua — spouted by one boy of eighteen who had never in his life seen but one or two *Edinburgh* exhibitions — and profound disquisitions on national character and Napoleon by another, who never had seen the tenth milestone from Auld Reekie, or read anything better than Jeffray and Cobbett's Parliamentary Debates. . . ."

The same letter contains a literary note of some interest:

". . . I dined the other day at his (Sir W. Hamilton's) house in company with two violent Lakers — Wilson for one, and a friend of his, a most strange creature, for the other. His name is De Quincey; he was of Worcester. After passing one half of an examination which has never, according to the common report, been equalled, he took the terror of the schools, and fled for it to the Lakes. There he has formed the closest intimacy with Wordsworth and all his worthies. After dinner he set down two snuff-boxes on the table; one, I soon observed, contained opium pills — of these he swallowed one every now and then, while we drank our half-bottle apiece. Wilson and he were both as enthusiastic concerning the 'Excursion' as you could wish. . . ."

Lockhart's character is not, of course, to be judged mainly in the light of the foregoing youthful effusions. We have cited them merely as showing a certain natural predisposition in him for the work he did as a young man in

"Blackwood," and repented in after years. The brilliant, sarcastic, somewhat flippant tyro who, in *Maga*, pointed his wanton quill at the "Cockney School" and the "Lakers" (many of whom were "better men than himself," he later frankly acknowledged), was, as ample evidence shows, a widely different man from the riper and mellower Lockhart who in 1853 retired —

> "Over-worked, over-hurried,
> Over-Croker'd, over-Murray'd"—

from his twenty-eight years' management of the "Quarterly." Mr. Lang's estimate of Lockhart, as man and as writer, seems to us in the main as just as it is thoughtful and impartial. He has given us a delightful book; and it is with regret that one takes leave of its pleasantly diversified pages. In point of biographical material, there has been almost an embarrassment of riches; and Mr. Lang has sifted and marshalled his documents most satisfactorily. The work may perhaps be styled (as Carlyle styles Lockhart's "Scott") not so much a composition as a compilation well done; but the pages in which Mr. Lang appears as author proper, rather than editor, are by no means the least readable ones. He has plainly the right Caledonian turn for biographical writing; and we trust that, now his hand is in, he will give us more of it ere long. Outwardly the volumes are very handsome — even luxurious. There are a number of portraits, among them notably fine ones of Lockhart, Hunt, and Croker, besides a number of Lockhart's drawings, printed in colors. E. G. J.

Curtis on the Constitution.*

After an interval of forty years from the appearance of the first portion of Mr. George Ticknor Curtis's treatise on the Constitution, which was republished in 1889 as Volume I. of the "Constitutional History of the United States," the material left by him is now published as Volume II., under the editorship of Mr. Joseph C. Clarkson. Notwithstanding this lapse of time, the new volume is distinguished by the same pleasing style which was such an acceptable feature of the former work. But as regards substance, there is great disparity between the two volumes. The earlier one treats of what may be considered as but one epoch in our constitutional history — that of the formation and adoption of the constitution. The text of the new volume, covering the succeeding period of upwards of eighty years, occupies but little more than half the space of the first volume, and discusses a part only of the important constitutional questions that have arisen during that period. The author did not plan this volume upon a scale proportionate to that of the first; and it was never completed according to his original plan. Some disappointments in the treatise will therefore be felt by those who would have been pleased to see a complete constitutional history from the pen of Mr. Curtis, following the plan of his first volume, and expanding, if necessary, into four or more volumes. His minuteness of explanation and lucidity of illustration would have enlivened many of the naturally dry episodes of our national history. It is a matter of regret, not only that he did not live to finish his work as he had planned it, but that it had not been laid out on a more generous scale and executed accordingly. But in so far as Mr. Curtis has, in this supplemental work, taken up and discussed the constitutional questions of the period, he is, as usual, instructive and entertaining. The meagreness of such discussions is in part compensated for by the addition of a group of constitutional documents of the highest value, including the Non-importation Agreement of 1774, the Address to the King of the same year, the Declaration of the Congress to the army in 1775, the Ordinance of 1787, the Tariff Act of 1789, the provisional and final Constitutions of the Confederate States, and a reprint of Mr. Paul Leicester Ford's excellent Bibliography of the Constitution. A collection of these documents, with the Declaration of Independence, the Articles of Confederation, and the annotated Constitution of the United States, as found here, would, if printed by itself, find ready acceptance by the public, and their insertion as an appendix to Mr. Curtis's work is most timely, and will insure hearty commendations to the learned editor of the new volume.

Disregarding chronological order, Mr. Curtis discusses by "groups" several subjects as they have presented themselves at various times since the inception of our system. The changes in current opinion concerning the nature of our constitutional system are traced in a generalized way. The question of the extent to which the "league of friendship" of

* Constitutional History of the United States. By George Ticknor Curtis. In two volumes. Volume II. Edited by Joseph Culbertson Clarkson. New York: Harper & Brothers.

the Confederation period gave place to a national government is well illustrated by the calm and judicious comments of the author, who cleverly shows the weaknesses in the arguments advanced by the "State Sovereignty" school of writers. Both the friends and the opponents of the constitution, when it was under consideration, agreed that the proposed new system would substitute a nation for a league; and, as our author points out, while in later years theorists have advanced extreme views in regard to State sovereignty, delegated powers, nullification and secession, still the administration of the government in all its departments, legislative, executive, and judicial, has continuously proceeded upon the lines of the national theory, as expounded by its friends in 1787–1789. But the theories of the secession school are unsatisfactory and deceptive in themselves. They are confuted by the plain provisions of the Constitution and the mode and circumstances of its adoption. The ratifications of the national constitution by the people of the original Thirteen States were unqualified and unconditional, without either express or implied reservation of a right to revoke. The people of South Carolina, like those of several other States, accompanied their adoption of the constitution with a proposal for immediate amendments, thus evincing their understanding, not only that their ratification was unconditional, but that the instrument thus adopted could be changed only in one of the modes provided by itself. President Jackson's position in reference to nullification, and the terms of his proclamation to the nullifiers, are warmly commended by our commentator, while the grounds of his veto of the charter extension of the United States Bank are criticised with a fine discrimination, showing that the President misapplied a constitutional rule which might have been properly invoked had the facts been different.

In a very clear and happy manner, Mr. Curtis explains the dual character of our constitutional system, and illustrates the merits of both its national and local departments, and the mode in which each has contributed to our national success. But he is not uniformly clear in his analysis, and his discussion of the question as to who were the "People of the United States" that ordained and established this dual system, is vague, and reaches no apparent result. He does not agree with the current opinion that that "People" were the mass of those inhabiting and acting jurally in all the Thirteen States; and he seeks to find confirmation for his views in the opinion of Chief Justice Marshall, in McCulloch *vs.* Maryland. Referring to the adoption of the constitution by the conventions of the people, assembling in their several States, Marshall assumed the entire propriety of that mode of action, but said that the measures thus adopted "do not, on that account, cease to be the measures of the people themselves, or become the measures of the State governments; the government proceeds directly from the people." Mr. Curtis is quite clear that the adoption of the constitution was not a measure of "the State governments." He repudiates the "State sovereignty" theory in unequivocal terms, and emphasizes the features in which the States have been made subordinate to the Federal government. But he seems to draw the inference, without stating it in terms, that the establishment of the system was the work of thirteen separate and distinct "peoples." Marshall, however, spoke not of "peoples," but of "the people," evidently entertaining no other idea than that of one people, operating at once in thirteen groups, to effectuate one common object. It is perhaps with this idea of thirteen separate peoples in mind, that Mr. Curtis refers to some of the provisions of the constitution as "compacts and agreements" between the States. He says: "The idea of compacts, covenants, and agreements, between the separate States, as members of the Union, and the United States as the representative of all the States collectively, is embedded in the Federal Constitution and forms its principal strength." In this he puts himself in direct conflict with Mr. James Wilson, whose views he praises without stint in his first volume, and who said that he saw no trace of compact in the constitution. Nor does it seem easy to make these declarations of Mr. Curtis consist with his statement, in this new volume, that "the process of amending the constitution seems scarcely reconcilable with the hypothesis that the constitution is a compact between independent sovereign States." A clear and unequivocal statement of a logical deduction from the text and the history of the constitution, may be found in Wilson's opinion in Chisholm *vs.* Georgia: "We may then infer that the people of the United States intended to bind the several States by the legislative power of the National Government." The authoritative command of a lawful sovereign rises far above the grade of a compact.

The territorial clause of the constitution, the government of the territories and the admission of new States, are subjects which Mr. Curtis uses skilfully as leading up to a consideration of the debates on the Missouri question, the compromise which resulted, the Dred Scott decision, the slavery controversy, and the civil war. Other cognate questions are discussed, among them the reconstruction measures, which are freely criticised. But space cannot be here given for further extracts from his text. The subject of the disputed election of 1876, and the settlement effected by the Electoral Commission, lies so well out of the field of constitutional interpretation that in a treatise like this it might be properly dismissed with a brief reference to that fact. The account here given of the party schemes and operations which preceded the creation of the Electoral Commission, and which is borrowed from a partisan book on the subject, is out of place in the constitutional treatise of a jurist.

The constitutionality of protective tariff legislation is earnestly maintained and forcibly advocated by Mr. Curtis; and the history given by him of the inception and consummation of the first tariff act under the constitution shows that at the beginning of our revenue legislation the element of protection to American industry was considered a proper incident of a tariff for revenue, and that its entire constitutionality was assumed. The 4th of July, 1788, being the first national anniversary after the Constitution had been ratified by the necessary number of States to give it effect, was signalized by a public parade in Philadelphia, in which the workers in the mechanic arts exhibited mottoes indicating their expectation that among the first fruits of the new system would be the adoption of protective legislation; and the next following national anniversary was distinguished by President Washington's approval of the first tariff act, which in terms embodied the protective theory.

JAMES OSCAR PIERCE.

THE new "Thistle" edition of Mr. J. M. Barrie's writings is published by subscription by Messrs. Charles Scribner's Sons. In appearance it closely resembles the recent editions of Stevenson and Eugene Field also published by this house. There are to be eight volumes, each illustrated with two photogravures. Each volume is to have a specially-written preface by Mr. Barrie. "Auld Licht Idylls" and "Better Dead" form the first volume of this edition, and the second gives us the 'prentice story, "When a Man 's Single."

A RASH ADVENTURE.*

That man is deserted by his good angel who begins to write a "History of Oratory and Orators" with no adequate idea of history and only the most general conception of oratory. Such a man is naturally compelled to fill up his book with the third element—namely, orators. Then if he have no gift of style, but, in place of it, access to a number of works on the subject, he will be likely to produce a book something like Mr. Henry Hardwicke's.

It seems absurd, even painful, that a man should offer the public a good-sized book on some subject, who manifestly has, not merely no respectable knowledge of the matter itself, but no conception even of the purport of his title. And yet, so far as this book informs us, Mr. Hardwicke has no idea of oratory as distinct from the persons who delivered orations, and no idea of history as distinct from chronological sequence. Such being the case, it is hardly worth mentioning that he is not especially well-read in his subject, although he makes large quotations with infrequent mention of their sources; that he has such ideas on history that the treatise on oratory by the contemporary of Theseus, and the oration pronounced by Romulus at the bidding of his grandfather, are mentioned (pp. v., 25) in the same spirit as the works of Burke and Webster; that his only notion of criticism is to apply the words "vigorous," "florid," "vehement," "brilliant," "ornamental," etc., or else to extract from Goodrich and others; and that in all other respects he is wholly unequal to the creditable carrying out of the task he has imposed upon himself. His work is a history of oratory in three respects only: it deals with orators; it recognizes a time-element; it treats in separate chapters the orators of Greece, Rome, France, England, and America.

So far, the reader may rest well assured as to what this book is not: to give something of an idea of what it is, I shall offer an extract about Sulpicius, an account of Mr. Hardwicke's dealings with Demosthenes, and a few remarks on his chapter on oratory in America.

First, as to Sulpicius, one of the few cases where our author does not depend chiefly upon long extracts from authorities often unnamed. I omit four sentences, which, however, do not concern oratory:

"At this time, it may be safely said that he became

* HISTORY OF ORATORY AND ORATORS. By Henry Hardwicke. New York: G. P. Putnam's Sons.

one of the greatest villains in Rome, although that city could boast of a large assortment of villains at this conjuncture. Cruel and avaricious, he committed without hesitation the most criminal actions. It is said that he sold by public auction the freedom of Rome to foreigners, telling out the purchase money on counters erected in the Forum for that purpose. He kept three thousand swordsmen about him in constant pay, ready on any occasion to do his bidding, and these he called his anti-senatorian band. While Marius was in power, Sulpicius, as tribune, transacted all public affairs by violence and force of arms. He decreed to Marius the command in the Mithradatic war. With his band he attacked the consuls while they were holding an assembly of the people in the temple of Castor and Pollux, and deposed one of them. Sylla, however, having at length gained the ascendency, Marius was expelled, and Sulpicius was put to death in the bloom of his youth and beauty, justly punished for the many crimes which he had committed. Notwithstanding his villainy he was endowed with great oratoric powers. It is said that he was the most lofty, and what Cicero called the most tragic, orator of Rome; that 'his attitudes, deportment, and figure were of supreme dignity; his voice was powerful and sonorous; his elocution rapid; his action variable and animated" (pp. 34, 35).

As to Demosthenes, having alluded to the usual anecdotes, our author says: "Demosthenes, despising the affected style of the orators of his day, chose Pericles as his model; hence the chief characteristics of his style were strength and vehemence." He then gives the historical circumstances under which Demosthenes' orations were delivered, adds quotations from the first Philippic and from the oration On the Crown, and follows with quotations from Goodrich and four unnamed writers, to which he adds the comparison of Longinus between Demosthenes and Cicero.* He then proceeds to his own criticism. "One of the most noticeable excellences of Demosthenes is the collocation of his words"; the secret of his success was that he was an honest man and a patriot; the chief characteristics of his oratory were "strength, energy, and sublimity, aided by an emphatic and vehement elocution." This account may appear confused, but it is no more so than Mr. Hardwicke's.

Passing rapidly over Oratory in England (noting merely that it takes up almost half the book, that a third of it is devoted to Erskine, and that of this about half is taken up with legal matters having no particular connection with oratory), we come to Oratory in America. There is no attempt to deal with the subject, beyond a page or two at the beginning: the chapter is made up of disconnected sketches of thirteen American orators. Of the character of these sketches some idea may be gathered from the author's statements (in different places) that John Randolph of Roanoke was "one of the most remarkable men that ever lived in any age"; Edward Everett, "one of the most graceful and polished speakers of modern times"; Daniel Webster, "one of the greatest political and forensic orators that ever lived in any age or country"; Rufus Choate, "one of the greatest orators and statesmen this country has produced"; and Thomas Corwin, "one of the greatest natural orators that ever lived in America." Such critical epigrams, sandwiched in between anecdotes which are generally interesting, extracts from other books on the subject, and passages from orations, make up a piece of work which, however amusing in different ways, can hardly be regarded as a serious work on the subject which it assumes to treat.

EDWARD E. HALE, JR.

* When, however, Mr. Hardwicke says that Longinus speaks of the eloquence of Demosthenes as "a clap of thunder that overturns all things," he imputes to that inspiring but sane author a piece of folly which he would have put into the fourth chapter of the "Treatise on the Sublime" rather than the twelfth.

RECENT STUDIES IN ECONOMICS.*

Professor Hadley presents us, in a work of less than five hundred pages, with a treatise covering the entire field of political economy. Some portions of the subject have, from the nature of the case, received brief treatment, but it is never hasty or careless. The usual division of the subject into the departments of production, exchange, distribution, and consumption, has been abandoned. The first chapter discusses "Public and Private Wealth"; then follows one on "Economic Responsibility," which treats of slavery, property, emancipation, the persistence of poverty, the Malthusian theory, poor relief, and compulsory insurance. The succeeding chapters deal with competition, speculation, investment and combination of capital, money, credit, profits, wages, machinery and labor, coöperation, protective legislation, and government revenue. Such treatment produces the impression that the book is rather a series of essays than a systematic

* ECONOMICS: An Account of the Relation between Private Property and Public Welfare. By Arthur T. Hadley. New York: G. P. Putnam's Sons.

WAGES AND CAPITAL. By F. W. Taussig. New York: D. Appleton & Co.

STUDIES IN ECONOMICS. By William Smart, M.A., LL.D. New York: The Macmillan Co.

OUTLINES OF ECONOMIC THEORY. By Herbert J. Davenport. New York: The Macmillan Co.

STRIKES AND SOCIAL PROBLEMS. By J. Shield Nicholson, M.A., D.Sc. New York: The Macmillan Co.

A GENERAL FREIGHT AND PASSENGER POST. A Practical Solution of the Railroad Problem. By James Lewis Cowles. New York: G. P. Putnam's Sons.

treatise upon economics. No thread of connection between the parts can be traced beyond that indicated in the sub-title, "The Relations between Private Property and Public Welfare." The author aims to occupy the position of an arbiter rather than that of an advocate; and while he has been unable at times to break away from his strong conservatism, he has maintained his position with moderate success. He is quite right in insisting that a separation between economic theory and economic practice is a mistake, and his combination of the two has produced a work of increased value to the student and of very much greater interest to the general reader. Yet his use of history is frequently questionable. We are led to doubt whether he really appreciates the fact that conditions are changing, and that the problem of to-day and that of twenty-five years ago must be approached from different standpoints. That a proposed remedy proved ineffectual in earlier years is not prima facie evidence that such a remedy is inadequate to meet the present difficulties. That the Potter law of 1874, for example, failed to meet the need for railroad legislation in Wisconsin, does not prove that such legislation, in the light of present needs, is to be condemned without a hearing. Such a disposition of the question is apt to lead to the impression that the author has used historical material to force the conclusion he desires to make. We are not surprised to find that Professor Hadley adheres to most of the so-called "orthodox" positions in economic theory, after a careful discussion of the attacks that have been made upon these positions. He recognizes at the very beginning of his discussion that new problems in modern business life have arisen in connection with large investments of capital in factories and railroads, where free competition becomes an impossibility; thus necessitating a closer study than formerly of the effect of combinations upon the interests of the consumers and of the laborers. Socialism must be dealt with as "a series of practical measures urged by a large and influential body of men who are engaged in extending the functions of government." Yet, though frankly recognizing the limits to the principle, the book is in general an argument in favor of individual freedom. While very many will not agree with Professor Hadley's positions, all must admit that the book is a valuable contribution to the science of economics.

Professor Taussig, in his book on "Wages and Capital," has made a scholarly addition to the literature of economic theory. The work is a discussion of the vexed question of the relation of capital to wages. The author maintains that real wages are paid from the product of past labor, not from that of present labor. Present labor chiefly produces unfinished things; but the reward of present labor is finished things. Capital is inchoate wealth, possessions that do not yet serve human wants; and it includes all goods still in the stage preparatory to final enjoyment. Goods remain capital, do not become income, until they emerge from the shopkeeper's hands. Hence the source of real wages exists in the form of capital at the time when the work is done. When hired laborers alone are considered, the wage-earners can be said to be dependent upon a wages fund. Their money income is derived from what the capitalists find it profitable to turn over to them. This, however, applies only to the relations of certain kinds of laborers to the modern capitalists. It excludes a large class of independent laborers, and hence bears not at all on the permanent and unalterable relation of real capital to real wages. The question of the elasticity of the wages fund is considered from two points of view: as to the source of the real wages of all laborers, and as to the source of the money wages which hired laborers receive from employers. The sources are roughly predetermined, but so elastic as to assist not at all in the solution of practical problems. The wages-fund doctrine will be found likewise of little assistance in the solution of questions of strikes, trades-unions, combinations, and the like. These questions concern themselves with particular wages, not with wages at large. Again, the importance of the wages-fund doctrine in the discussions on distribution, and especially in the recent discussions upon the residual share, has been exaggerated. The doctrine has rather to do with production than distribution. "Wages may come from capital or from product, may come from a rigid or an elastic fund of capital; whatever the answer, it will throw light only on the machinery by which their remuneration is secured, not on the nature and relative strength of the powers which move the machinery." The remainder of the volume is taken up with a keen analysis and history of the wages-fund doctrine from the time of Adam Smith down to the present, including a valuable chapter on contemporary discussion.

Professor Smart of Glasgow, through his translations of the writings of the Austrian school and his independent writings along the same line, has come to be recognized as the leading exponent of those writers among English-speaking peoples. His recent book, "Studies in Economics," is but another proof of his right to hold this position. There are ten essays in all — four studies in wages, three in currency, two in consumption, and a closing discussion on the place of industry in the social organism. The theory of wages is an attempt to reconcile the old "cost" theory and the new "productivity" theory. Wages are determined by the value of labor, which is a conduction backward from the value of the product of labor. But labor has a "cost" which is equivalent to the value of its product in some other line of production, ultimately in agriculture; and this forms a true irreducible medium from which wages may be increased. An important conclusion drawn from the discussion is that as wealth in most countries now increases more rapidly than population, wages tend to rise. Not only is the national dividend larger, but the worker gets a larger share of it. Hence the weakness of the Malthusian argument. The studies in currency will

be of especial interest to American readers at this time. The chapter entitled "Must Prices Fall" presents clearly the fact that a general fall of prices can only take place when currency is scarce. Individual prices fall from improvements in means of production, but tend to rise again as similar improvements extend over the field, demand being stimulated not only by decrease in price but also by increase in purchasing power. The discussions on consumption are perhaps the most interesting of all, for we feel that this much-neglected subject is finding through the writings of Professor Smart and the Austrians its proper place in the science of economics. The studies in this subject aim to show that the function of consumption in economic life is to maintain and hand on wealth while supporting the worker. The mode of consumption is the all-important thing. Owners of wealth, by a more unselfish consumption, could benefit others as well as themselves, and could keep in the world immense sums of wealth that are now thoughtlessly destroyed. "It needs nothing but the will to allow each of us to socialize his consumption and throw open the doors of our house of wealth to humanity."

Mr. Davenport's "Outlines of Economic Theory" follows in general the lines laid down by the Austrian writers. Man is the centre of the science. Demand is the fundamental motive power, and the minimizing of sacrifice the primary law. Cost of production is marginal producer's sacrifice. In his discussion of distribution, the author asserts the tendency toward an increasing proportional importance of rent, a probable fall in interest, a fall in the rate of profit as the requisite ability for management becomes more general, and a consequent increase in benefits to the wage-earners as a class and to society as a whole. The theory of distribution is similar to that of President Walker, differing with his presentation only in the extent to which the reduction of profits goes to the increase of wages. Interesting applications of the general theory are made to practical economic problems. In the discussion of the incidence of taxation, the principle is laid down that no change in the direction of industrial activity will be worked by taxation unless the amount of the tax be sufficient to more than cancel the margin of difference between employments. A tax on commodities, for example, increases the selling price only to the extent that it increases the marginal sacrifice of production. Ordinarily, such a tax is paid in part from the producer's and in part from the consumer's rent. A tax on profits, again, will be shifted only to the extent that the relative advantages of different employments are over-balanced by the imposition of the tax. The book is interesting in its application of the Austrian theory to practical questions, but makes no material contribution to the theory of the subject.

In his little volume entitled "Strikes and Social Problems," Professor Nicholson has collected twelve essays and addresses of a popular character, eight of which have before appeared in print. The first six treat especially of the conflicts between labor and capital. The first three essays, entitled "Strikes and a Living Wage," "Labor Combinations and Competition," and "Profit Sharing," are pleas for a policy of concilation and arbitration, and attempt to show that the policy of combination as often carried out is suicidal. "The Living Capital of the United Kingdom" and "Capital and Labor, their relative Strength" are studies taken from the author's book on Money and Monetary Problems. "A Plea for Industrial Liberty" and "The Reaction in favor of the Classical Political Economy" present in concise form the individualistic position of the author, a position which manifests itself throughout the volume. The essays are of very uneven merit.

"A General Freight and Passenger Post," by Mr. James Lewis Cowles, is an attempt to solve the railroad problem by the adoption of the plan now governing our postal system. He proposes to throw out of consideration entirely the element of distance, and to charge a uniform rate for all services of a similar character. On page vi. of the preface, we find: "The whole business of public transportation should be pooled under the control of the Post-office, and the rate charged for the shortest distance for any particular service (the cost of service rate) should be adopted as the uniform standard rate for that class of services for all distances, within the limits of the Postal system." The author assumes at the start that the cost-of-service theory underlies our postal system, an assumption which is by no means self-evident. If this theory is the underlying one, why do not newspapers and packages pay a higher rate than letters? The expense attending the handling of the former is certainly greater. As a matter of fact, the charge is made according to what the traffic will bear,— a theory which the author many times condemns. The true theory underlying our postal system is the social-utility theory; and had Mr. Cowles defended his railroad scheme on that ground, he would have merited a hearing if he had not won acquiescence. The cost-of-service theory is a wholly false one to employ in the making of railroad rates. It is impossible to determine the cost of shipping a single commodity or of transporting a single passenger. To ignore distance as an unimportant element in the determination of cost, is unsound. What proportion of operating expenses is to be assigned to terminal expenses, and what to the expense of the haul, cannot be determined until government statisticians have secured a more real control over railroad book-keeping; but that the hauling expenses are too large an item to be ignored, is certain. Again, the author proposes to place all goods in two or three simple classes, abolishing the elaborate system of classification now in use. The result would be that heavy goods which demand a low rate to be moved could not be hauled at all. If the rates were made low enough to move these heavy and cheap goods, the receipts from all hauls would not be sufficient to

pay operating expenses. The only logical theory of rate-making is that which bases rates upon value, those goods which are better able to pay for the haul being charged a rate that will compensate for the lower rates on low-grade goods. Government ownership is not made a necessary part of the scheme at the beginning, but the author thinks it should soon follow to make the plan a complete success. He fails, however, to tell us the steps by which this is to be carried out. He neglects to discuss the financial difficulties in the way of government purchase, and the political difficulties arising under government ownership. He says nothing of the industrial revolution that would follow the inauguration of such a policy. Yet in spite of the insuperable difficulties to the working out of the scheme, he says: "What took three years in the era 1837–1840 [referring to the 'Penny Post'] ought to be accomplished now in as many months. It is surely within the limits of possibility that when the twentieth century opens the scheme set forth in this book may be American law, and may be in full operation, within the limits of the United States." Altogether the "solution" is too visionary to deserve serious consideration.

FRANK HAIGH DIXON.

HOLIDAY PUBLICATIONS.

II.

Messrs. A. C. Armstrong & Son's superbly appointed edition of M. Gréard's "Meissonier, His Life and Art," translated by Lady Mary Loyd and Miss Florence Simmonds, forms an ideal gift-book of the more sumptuous and impressive order. The work is in one royal octavo volume, uniform with Dr. Ricci's "Correggio" and M. Emile Michel's "Rembrandt"; and it makes, we should think, thanks to its subject, a stronger bid for popular favor on this side the water than either of its predecessors. It contains some two hundred illustrations in the text, printed in black and tint, and forty full-page plates, partly in photogravure and partly in color, reproducing all the master's more famous works. The plates are finely done, and they form a series, not only very attractive, but of rare educative value to art students. Meissonier was, in point of delicacy and precision of manipulation, probably the most consummate technician since the days of Dow, Metzu, and Mieris; and the connoisseur or the student of drawing may profitably linger over the exquisite pen and pencil sketches and studies sprinkled through the text of this noble volume. Meissonier's life lends itself well to the biographer, and M. Gréard is an admirable one. He sets forth the diversified story of the painter's career in a series of sketches, drawn chiefly from the latter's own self-revelations in familiar talk and letters, the biography proper occupying about one-half of the volume. The remainder consists of extracts from Meissonier's note-books, together with a series of notes from his conversations, due to the devotion of the lady who eventually became his second wife. These *pensées*, ranging over a variety of themes, literary, artistic, social, political, often reveal a depth and keenness of perception that effectually refutes those inclined to deny intelligence of a high order to the great French *genre* painter — for *genre*, we take it, was, after all, Meissonier's real province. True, he inclined in later life toward a more synthetic and dramatic order of composition — even toward the imaginative or the "grand" style; but no one, we fancy, who compares his rather commonplace and bombastic efforts in this walk of art (his semi-allegorical bit of pictorial bathos, entitled "Paris, 1870–1871," a piece recalling the grotesque flights of Fuseli and his school) with such flawless gems of execution and expression as "*La Rixe*," "The Sergeant's Portrait," "The Connoisseurs," etc., and the many spirited single figures and detached groups vignetted in the volume before us, can doubt on which side Meissonier's genius lay. Biographically, the work seems to us complete. His career Meissonier has thus summed up: "I have known great poverty and great luxury, an obscure beginning and a brilliant end." As to his glory he exclaims, "I care little for it! It gives me as much delight to stand before a Rembrandt, as to say 'it was I who painted that.' If my name were destined to obscurity, and I knew it, I should nevertheless put all my heart and soul into my work!" But he observes elsewhere, and with perhaps deeper sincerity: "No artist would take up the brush, if he knew no living being would ever see his picture. Ask Emile Augier whether he would write plays if no one read them but himself." Meissonier's last years, if they were shadowed by great griefs, were brightened by great joys. His works, awaited eagerly by the amateurs of two worlds and bought long ere they had left the easel, had become almost priceless. When one of them by a rare chance passed out of the hands of its owner, it was competed for "in a manner unparalleled in the case of any painter, living or dead." "What a history," he exclaims (1880), "is that of my *Cuirassiers!* It was first bought for two hundred and fifty thousand francs, then sold at Brussels for two hundred and seventy-five thousand; on a certain Thursday the owner was offered a profit of one hundred thousand francs on his bargain, and on the Friday it was carried off in triumph. Scarcely had the case been opened after the arrival of the picture in Paris, when a collector came in, looked at it, and bought it on the spot for four hundred thousand francs, with this graceful speech: 'Tell M. Meissonier that this work, which has been restored to France, shall only leave my collection for the Louvre.' The first owner, who, after enjoying the picture for two years, made a profit of a hundred thousand francs without lifting a finger, is not to be pitied." Meissonier is often compared with Terburg and Metzu; but the most illustrious Hollander, even Dow or Mieris, has scarcely his miscropic tenuity

of touch. He attained, said Charles Blanc, "the highest style of the art of painting grandly in little." M. Gréard's book, in the opulent setting bestowed upon it by its present publishers, forms the leading art-work of the season; and we congratulate in advance those who shall be fortunate enough to number it among their Holiday gifts.

A magnificent example of elegantly ornate bookmaking is "France Under Louis XIV., Its Arts, Its Ideas" (Imported by Charles Scribner's Sons), translated from the French of M. Emile Bourgeois by Mrs. Cashel Hoey. The text is based primarily on Voltaire, and secondarily on such memoirists as Saint-Simon, Dangeau, Mme. de Sévigné, Labruyère, Ormesson, Choisy, Mesdames de Motteville, Lafayette, Spanheim, Lavallière, etc. The pictorial attractions of the work are so unique and diversified as to fairly baffle accurate description. The author's aim seems to have been to make his book a literary and pictorial mirror wherein one may see reflected the men and manners of *Le Grand Siècle*. When Voltaire conceived his Essay on the century of Louis XIV., he did not purpose to undertake the general and political study of the reign. As a man of letters, rather than a historian, his plan involved a picture, not a narrative, of the preceding epoch. To portray the men and manners of that century — "the most enlightened that has ever been" — was his proposal. This he failed to do; but of all his work he seems to have valued most highly the portion now brought before us; his anecdotes of the King and Court; the picture of ideas, arts, and creeds, of the effect of the government on conduct and conditions. "I regarded," says M. Bourgeois, "the removal of this picture of the Great Century from the frame in which it was afterwards placed by Voltaire, so as to restore its value and its perspective, as all the more legitimate, because it supplies a certain means of serving, by his aid, the same cause that he served; the cause of the Frenchmen who made France so great two hundred years ago. This volume has no other pretension, claim, or reason for existence." To complete the picture of the Great Century drawn for us by Voltaire and the memoirists, the aid of its art has been invoked. The art of the seventeenth century, judged usually by the formal decorations of Versailles, its ceilings and panels and clipped yew trees, has not been sufficiently interrogated. The profusion of beautiful examples of this art reproduced in the volume before us well bear out the opinion of M. Bourgeois that "Closely examined, it is living, bright, highly finished, full of the grace and charm of the purely French genius which produced it. A number of these illustrations are portraits engraved on copper, and these form a superb series. Of the illustrations in general it may be said that they are beautifully executed throughout, and on a scale of profusion unequalled in any other publication of the season. Of especial interest are the numerous cuts after the old engravers — and the engravers are, of all artists, the most valuable to students of the reign of Louis XIV. Their art, which reaches its height in Mellan, Morin, Nanteuil, Chauvan, Edelinck, etc., is not limited to great compositions and portraits, but lends itself to subjects of every kind, scenes of everyday life, architectural views, fashion prints, designs for furniture, almanacs, and caricatures; hence its high illustrative value. M. Bourgeois's work is magnificently mounted, as it deserves to be, and presents altogether a regal appearance. To scan its beautifully printed pages, with their wealth of thoroughly effective and pertinent illustrations, is to be transported at once to the glittering (if not all golden) days of the Sun King.

Mr. Ford M. Hueffer's life of that strong yet all too abstruse and bizarre painter, Ford Madox Brown, is not, strictly speaking, a "Holiday Book"; but the lavish pictorial allurements and attractive exterior given it by its publishers (Longmans) may perhaps warrant us in treating it as such for the nonce. Ford Madox Brown (1821–93) was an older member of the Rossetti–Hunt coterie, though not actually a member of the famous "P. R. B." As he himself expressed it, he was, "if not an actual Pre-Raphaelite Brother, an aider and abettor of Pre-Raphaelitism." His eccentric yet impressive canvases denote a strongly original turn of mind, a facile style, a good technic, a taste by no means flawless, and a riotous fancy. They are essentially *his own* and the fruit of no formula, academic or schismatic, though unmistakably tinged with the spirit of Botticelli and the men of the earliest Italian Renaissance. Of the works of Ford Madox Brown it may be said with peculiar truth that they are caviare to the general — though the qualification must be added that the attitude toward them of "the general" is apt to be one not so much of distaste, still less of indifference, as of lingering, puzzled curiosity. Of these works the volume before us contains a profusion of examples, most of them full-page autotypes of excellent quality. The many reproductions of studies and preparatory sketches are of much interest. Brown was an interesting personality, and he was a member of an interesting circle made up chiefly of the leading London artists and literati of the day; hence his biographer has had plain sailing, so far as making a readable book is concerned. It is easily one of the most entertaining of recent artists' biographies, and it sheds some valuable side-lights on the mooted characters and aims of the ardent little band of art-reformers whose leaders were Millais, Rossetti, and Holman Hunt, and whose apostle was the eloquent Ruskin. The cover design shows a delicate combination, in light tints on a ground of cream white, of conventionalized foliage gracefully blended and interlaced about a panel in light-blue and gold.

Mr. Francis T. Underhill's "Driving for Pleasure" (Appleton) supplies in a very thorough and satisfactory manner the long-felt want of a book treating directly of the proper appointment of sporting and non-sporting vehicles and "turnouts"

of every description, from the elaborate four-in-hand coach and park "drag" to the "buckboard." The author speaks with authority, his qualifications for the task including, we are told, "not only twenty years of driving, but also a long service as judge at horse shows, which has furnished unlimited opportunities for the study and comparison of equipages." To this abstruse branch of research, with its various ramifications, Mr. Underhill has clearly applied himself with an energy and a nicety of discrimination equal to that which the late Mr. Macallister used to bring to the investigation of questions of social etiquette and *cuisine*. So far as our rather limited vision in these matters can discern, he has left untouched no considerable question as to what constitutes "good form" (which, be it added, usually corresponds, in his acceptation of the term, to good sense and sound taste) in equipage and its appointments and belongings — in harness, liveries, horse-clothing, stables, stable-furnishings, and so on. In fine, actual or prospective owners of horse vehicles of any and every description and degree of elaborateness or of simplicity, who wish their equipages to be appointed tastefully, correctly, and in accordance with the dictates of expert experience, may find in Mr. Underhill's book a most valuable guide and *vade-mecum* on the subject. The volume is very handsomely made up and profusely illustrated with photographic plates. The binding is a very suitable and tasteful combination (modestly "horsey" in its suggestions) of brown levant and undressed leather, with gilt side-stamp representing carriage-whip, etc. For a friend of equestrian tastes the book would form a specially elegant and acceptable gift.

Mr. John Dennie's admirable work on "Rome of To-day and Yesterday," the very best book of the kind ever written, is now issued by the Messrs. Putnam in a handsome third edition, furnished with five maps and plans, and fifty-eight illustrations from Roman photographs. Mr. Dennie has long been a resident of Rome and a careful student of her antiquities. Conscious of the difficulties in the way of acquiring knowledge in this special branch of research that beset him in his own early Roman days, he has prepared a book specially designed to smooth for others the arduous path he himself has travelled. He has thus brought together in a volume of moderate dimensions the results of his own wide reading, and of his prolonged and leisurely examination of the ruins of ancient Rome. To the wealth of historical lore and august memories locked from the uninitiated in these fragmentary yet still colossal relics of a storied past, his book forms a most convenient key. Rome is, as Mr. Dennie says, "*par excellence* the great historic city"; and in her ruins lies written in decipherable characters the history of her eleven Pagan centuries. "To explain, in some measure, what the Roman ruins *mean*, when and why these buildings were erected, enough about each building and each builder to link the whole eleven centuries into one continuous story," is the ostensible object of Mr. Dennie's book. Its style is at once animated and scholarly; and while it is primarily intended for the more intelligent class of general readers, even specialists must be impressed with the wealth of information condensed within its 355 pages. Rome of to-day is comprehensively treated in the opening chapter, the remainder of the work being devoted to Rome of yesterday. Signor Anderson, from whose photographs most of the illustrations are printed, has displayed rare taste and judgment in placing his camera — few of the views being open to the charge of triteness, while none of the main objects of historical and archæological interest are slighted. The book is neatly and solidly bound in grass-green linen, with back and quarter sides of white buckram. Print, paper, and general finish are unexceptionable.

An excellent idea is embodied in the J. B. Lippincott Co.'s set of four trim volumes entitled "Half-hours of Travel at Home and Abroad," compiled by Mr. Charles Morris, and it has been well carried out. The work consists of selected travel-pictures, geographically classified, drawn from the writings of a great many travellers representing many countries, the aim being to tell the story of the world, alike of its familiar and its unfamiliar portions, as displayed in the narratives of those who have seen its every part, and particularly of those who were early visitors to previously unknown lands, and whose descriptions are therefore those of discoverers. The volumes thus afford a sort of comprehensive bird's-eye view of the globe as seen through the eyes of rarely competent observers; and they should prove a real boon to those fond of the literature of travel and adventure, yet lacking the means or the opportunity to read *in extenso* the many excellent works which that literature now contains. Mr. Morris has made his selections with much taste and judgment, showing a due regard both for literary quality and for the educative side of the general plan of the work. The first volume is devoted to "America," the second to "Europe," the third to "Asia," and the fourth to "Africa and Australia." In the first there are fifty-two selections; in the second, fifty-two; in the third, forty-seven; in the fourth, forty-six. Each volume contains six half-tone plates. The authors represented are, like the "other attractions" of the average theatrical poster, "too numerous to mention"; but they are all worthy of the place accorded them. The volumes are very well made, their low price considered; and they form an altogether capital Holiday gift of the more useful and solid sort.

In his "Naval Actions of the War of 1812" (Harper), Mr. James Barnes tells in a very direct and spirited fashion the story of those famous actions and sea-duels that are, or should be, to an American heart what Trafalgar and the tale of the Armada are to an English one. Mr. Barnes's narrative is well adapted to stir in the reader a glow of generous patriotism and a proper sense of national *esprit de corps*, without at the same time

fostering a spirit of animosity toward our erstwhile foe. One may surely glory in the deeds of a Decatur, a Bainbridge, or a Perry, and still be many degrees removed from the Jingo or the Anglophobe. The nineteen papers in the volume tell the story of thrice that number of sea-fights, from the general actions of fleets, down to the detached exploits of single cruisers and privateers. They have been compiled from official records, and from files and volumes of private correspondence; and are hence of considerable historic and biographic value. The book is attractively made, the chief pictorial feature being Mr. C. T. Chapman's twenty-one illustrations in color, which may be considered approximately faithful studies of the scenes they represent. There are also a number of cuts of medals awarded by Congress to victorious naval commanders.

"A Book of Country Clouds and Sunshine" (Lee & Shepard) is the somewhat indefinite title of a series of papers on New England town and country life, by Mr. Clifton Johnson, who also furnishes the illustrations. Mr. Johnson is very much at home with his theme, and plainly writes *con amore*. His descriptions are fresh and natural, and have the right "down East" (or "*daown* East") tone, as have his pictures. Among the latter may be noted such homely yet apposite scenes as "Sawing Ice," "Washing up for Dinner," "Working over Butter," "Washing Day," "Paring Apples," "Filling the Silo," "Husking Corn," "Topping Onions," and the like; while other more poetic, if not more characteristic, ones represent choice bits of New England landscape. The book is, first and foremost, about the farmer and his ways, and about village life and character; and its main drift may be gathered from such titles as "A Winter Ride," "Town Meeting," "A Hill-Town Sabbath," "A Christian Endeavor Meeting," "The Farm Day by Day,"— etc. The author is (theoretically at all events) quite in love with the phase of life he depicts. A pleasant New England village ("*not* too far removed from a large town and the railroad") is, he holds, "the best dwelling-place in the world." Perhaps so; but we think Mr. Johnson's qualification an essential one. Many persons look back on some remote New England farm or village with sentimental fond regret; but they do n't *go* back (at least not to stay) — not even when their "pile is made," and their hand is free, and their final abiding-place is a matter of choice. No: they love to dream of the old days of youth, and health, and sweet content, and simple bucolic toils and joys, and to prose about them regretfully for the edification of politely skeptical friends and family. But they stick to the city; and are laid away at last — not in the far-away rustic graveyard where the rude forefathers of their native hamlet sleep — but in a spacious marble-streeted necropolis not too remote from the bustling scene of their earthly activities. Three of Mr. Johnson's papers are reprinted from "The Outlook," "The Congregationalist," and "The Cosmopolitan" respectively; but the remaining eleven, we take it, now appear for the first time. The book is both comely and readable.

Mr. William Winter's pleasant travel-book, "Gray Days and Gold," is likely to enjoy a renewed lease of popularity in the new illustrated edition of it issued by the Macmillan Co. The text has been carefully revised by the author, who has corrected certain errors of date and statement that crept into the original edition. The chapters on Clopton and Devizes have been considerably expanded, the record of Shakespearian affairs at Stratford has been augmented, and an effort has been made to render the style more flexible and concise. Mr. Winter's book presents the best American account since Irving of rural England; and it well merits the pains he has bestowed upon it, as well as the more opulent setting in which it now appears. There are one hundred illustrations, full-page and text, in woodcut and process. The subjects selected are germane to the text, consisting of literary shrines and portraits, rural and urban views of historic or literary interest, etc. The volume is full-gilt, and chastely bound in bluish gray, with a thistle design in gilt tracery over all. The work now forms the choicest of guides and the most inspiring of companions to American travellers inclined to view a trip to England, not as a mere holiday jaunt to the world's great pleasure-mart and common Vanity Fair, but as in some sort a religious pilgrimage to a fatherland graced with a thousand historic shrines and august ancestral memories.

Sheridan's "School for Scandal" and "The Rivals" are issued together in one of the tasteful green-and-gold "Cranford" volumes (Macmillan Co.), so deservedly popular with seekers of choice yet moderate-priced Holiday books. The artist this time is Mr. Edmund J. Sullivan, who furnishes a number of drawings of fair average quality. Mr. Augustine Birrell writes a rather lengthy introduction on Sheridan, taking for his starting point Mr. Fraser Rae's recent Life of that much canvassed and (we are inclined to think) much fibbed-about genius. Mr. Birrell, while admitting the merits of Mr. Rae's book on the whole, inclines to take issue with him, in that he, having persuaded himself that the traditional Sheridan is a false Sheridan, sets himself at work to construct an entirely new one. We do not ourselves think Mr. Rae has gone this far; but we quite agree with Mr. Birrell (as we have no doubt that Mr. Rae would do), when he says: "For my part, were I ever to be the biographer of a famous man long dead, I would never quarrel outright with a tradition. Temper it with charity, modify it with time, make ample allowances for jealousies and contending vanities, still ampler for sheer inventiveness; but this done, the stream of tradition, thus purified, which has trickled down to you, however far removed it may be from the truth, is far more likely to be nearer that shy commodity than anything you are in the least likely to concoct for yourself." Mr. Rae has not, we believe, departed so widely from this sound

principle as Mr. Birrell seems to imply. Sheridan's two delightful comedies may be read with new delight in this neat and convenient volume.

The recent death of George Du Maurier gives peculiar acceptability to a volume of his drawings just published (Harper). The work is an oblong quarto, and is entitled "English Society." The drawings are reprinted from "Harper's Magazine," in which they have appeared during the past ten years. Mr. Howells contributes a charming introduction, in which he discourses upon Du Maurier's fiction, taking it as the supreme example of the "kind capable of expressing an engaging beauty, and bewitchingly portraying many phases of life, which comes smiling to you or (in vulgar keeping) nudging you, and asking you to a game of make-believe." Of this sort of fiction, Mr. Howells declares: "This novelist, who wrote no fiction till nigh sixty, is the greatest master who ever lived, and I do not forget either Sterne or Thackeray when I say so." Of course we must make much allowance for the very uncritical exuberance that marks the pronouncements of Mr. Howells whenever his feelings are strongly enlisted in behalf of any book or writer, but this sketch, or essay, remains a very pleasant thing, and fitly prefaces a collection of the drawings that so gently satirize the foibles of modern fashionable life. The book is one of the most attractive of the year.

Good taste and good workmanship are not lacking in the Macmillan Co.'s "Book of Old English Ballads," illustrated with decorative drawings in the Pre-Raphaelitist manner by Mr. George Wharton Edwards, and furnished with an Introduction by Mr. Hamilton W. Mabie, who is, we presume, responsible for the selections. Mr. Edwards's drawings, while they are of rather uneven merit, rank well as a whole (thanks to such fine plates as those facing pages 32, 56, 124, and 177), and harmonize duly with the spirit of the text. Mr. Mabie's Introduction is a rather lengthy and nicely discriminative dissertation on the nature and origin of the ballad in general. The selections are made with taste, and embrace such sterling old favorites as "Chevy Chace," "Annan Water," "Barbara Allen," "Fair Margaret and Sweet William," "Young Waters," "The Twa Corbies," "The Nut-brown Maid," "The Banks o' Yarrow," "Sir Patrick Spens," the indispensable Robin Hood trio, etc. There are twenty-six titles altogether — all of them choice names that carry a perfume in the mention. From cover to cover the little book presents an agreeably harmonious whole.

Every year, at the approach of the holiday season, the lover of beautiful books eagerly awaits (his appetite having meanwhile been whetted by certain seductive announcements) the collection of small volumes that make up Mr. T. B. Mosher's modest but exquisite output. Mr. Mosher's books for the present season are, if possible, more attractive than ever. They are eight in number, and fall into three categories. First of all we have two booklets in the "Brocade" series, printed on Japanese vellum in the style of Pater's "The Child in the House," published last year. These two numbers give us "The Pageant of Summer," by Richard Jefferies, and "The Story of Amis and Amile," translated from the mediæval French by William Morris, and originally printed at the Kelmscott Press. The three "Brocade" booklets may be had together in one of the prettiest imaginable boxes, and will make an ideal gift from one person of taste to another. Similar terms must be used to characterize the numbers of the "Old World" series, four of which are added this year to the "Omar" and the "Aucassin" of last. They are Gerard de Nerval's "Sylvie," Mr. Lang's "Ballads and Lyrics of Old France," Richard Burton's "The Kasidah of Haji Abdu El-Yezdi," and Dante's "Vita Nuova" in Rossetti's translation. The Burton book calls for a word of explanation. It is an original poem pretending to be a translation. Its special significance is found in the striking resemblance it bears to the famous "Rubáiyát," although the latter (in FitzGerald's version) were not printed until several years after Burton had written the string of philosophical couplets wherein he questions the universe in a way hardly less audacious than that of the Tent-maker. As for the "Vita Nuova," we can only echo the editor's surprise that it has never before been printed in separate form. We, at least, have often prayed that it might be, and are happy to note that its present dress is not unworthy what we are often tempted to call the most beautiful book in the world. Purchasers of these "Old World" reprints may get as pretty a box to go with them as the one above mentioned, if they order three, four, or all six of the volumes. Finally, there are two additions to the "Bibelot" series — Mr. J. H. McCarthy's prose translation of Omar, and "The Defence of Guenevere," the latter being a volume of lyrics selected from the works of William Morris, and likely, in view of the recent death of the poet, to find more favor from book-buyers than any other book in Mr. Mosher's list.

Redolent of the brine and breezily written, as befits the productions of a right son of Neptune, are the eight articles, by Lieut.-Commander Kelley, U.S.N., descriptive of sea-life aboard the Atlantic liner, the yacht, and the man-of-war, reprinted in the comely volume entitled "The Ship's Company, and Other Sea People" (Harper). The author knows whereof he writes, and is master of a good, descriptive style. The titles are: "The Ship's Company," "The Squadron Cruise," "Midshipmen, Old and New," "Superstitions of the Sailor," "The Basket of the Sea," "The Rigor of the Game," "The Spirit of Libogen," "Queer Pets of Sailor Jack." The volume is tastily bound, and contains a liberal number of full-page plates of the good quality one has long learned to look for in the Messrs. Harpers' best publications.

Of handy pocket editions of Shakespeare there is now no lack, and the best of them are so good as to render choice between them mainly a matter of

individual taste. An excellent specimen of the class is the set of a dozen 16mo volumes, handsomely boxed, published in London by George Newnes, Ltd., and in this country by the J. B. Lippincott Co. The set bears the unmistakable marks of sound British taste and workmanship; and should by all means be considered by those intending to include the works of the great dramatist among their Holiday purchases.—Of the merits of the captivating little volumes in the "Temple Shakespeare" (Macmillan), we have already frequently spoken. What more delightful Christmas gift could be imagined than this elegant, dainty, and withal thoroughly practical and useful series? For general reading and for class-room use there is perhaps no better edition than the "Temple."

The beautiful edition of Captain Marryatt's novels, published in England by Messrs. J. M. Dent & Co., and in America by Messrs. Little, Brown, & Co., is now complete. The editing, by Mr. R. Brimley Johnson, and the etchings by various hands that adorn each volume, are all that one could wish; while the mechanical dress of the books, with their rough edges, dark buckram covers, and tasteful *ex libris* design, is such as to create a desire to revel anew in these stories that so charmed our boyhood. There are twenty-two volumes altogether, the following being the concluding issues: "Valerie," "Settlers in Canada," "The Little Savage," "The Mission," and "Children of the New Forest."

Messrs. Charles Scribner's Sons issue, in a pretty volume entitled "In Ole Virginia," a sheaf of stories by Mr. Thomas Nelson Page. The stories are all old favorites — "Meh Lady," "Unc' Edinburg," "Marse Chan," "Polly," etc.,— and many will be glad to find them thus obtainable in a single volume, and embellished with the original drawings by Messrs. Smedley, Clinedinst, Reinhart, Frost, Pyle, and A. Castaigne. The volume is daintily bound, and forms one of the prettiest of the moderate-priced gift-books.

Mr. Thomas Bailey Aldrich's romantic poem, "Friar Jerome's Beautiful Book," is issued by Messrs. Houghton, Mifflin & Co. in a tastefully made booklet printed in missal style and appropriately decorated by Mr. W. S. Hadaway. Mr. Hadaway's border designs, initial letters, and frontispiece drawing are well conceived, and accord well with the drift and sentiment of the text. There is a tied cover of brown leatherette, appropriately completing an *ensemble* that is modest, harmonious, and pleasing.

Professor Woodrow Wilson's "George Washington" (Harper) is brought within the category of holiday books by virtue of the handsome garb given it by the publishers, and the large number of illustrations prepared for it by Mr. Howard Pyle, Mr. Harry Fenn, and other artists. The text is literature in a high sense rather than book-making, as the name of the author sufficiently guarantees. We hope to deal with this book in detail at a later date, and must now be content with a word of praise for its finished literary workmanship, its accurate scholarship, and its high patriotic ideal. We doubt if the career of Washington has ever received worthier treatment at the hands of biographer, historian, or political philosopher. The volume extends to over three hundred pages, and has a good index.

Messrs. Dodd, Mead & Co.'s showy edition of Bulwer's "Richelieu," lavishly illustrated with full-page and text drawings by Mr. F. C. Gordon, forms a rather attractive gift-book of the more pronounced "Christmas-book" type. The text is openly printed on glazed paper, full gilt, and the cover shows an elaborate design in light-blue and gold. Mr. Gordon's designs are generally passable; but some of the woodcuts are marred by their "scratchy" effect.

Very dainty and enticing in their chaste bindings of white buckram with gilt lettering and tracery are Miss Anna Fuller's little companion volumes, "A Literary Courtship" and "A Venetian June" (Putnam). Each of the stories is locally illustrated with half-tone plates, the former one containing views of Colorado scenery, the latter of Venice. The books are among the prettiest in their class, and will not fail of finding friends and admirers.

Miss H. A. Guerber's "Legends of the Virgin and Christ" (Dodd, Mead & Co.) is a pretty and desirable little book, the aim of which is to present in compact and pleasing form those sacred legends which form the *motifs* of such countless works of Christian literature and art. Its object is, not to furnish a long list of noted religious pictures, but rather to narrate succintly the legends they embody. Then, as the author observes, it will be easy for the reader, with a distinct idea in his mind of the Scriptural and legendary lore concerning Christ and the Virgin, to trace out the story as told in art, and to gain a clearer insight into the artists' motives. The usefulness of the book will be at once apparent to the Protestant reader especially. The stories are simply and directly told, and they are accompanied by twenty-four half-tone reproductions of famous paintings, ancient and modern.

Mr. Phil May's volume called "Gutter-Snipes" (Macmillan) comprises a series of fifty pen-and-ink drawings representing the characteristic antics and comicalities of that most irrepressible of all *gamins*, the London "Street Arab." The pictures are very funny, and have an occasional flavor of the pencil of genial John Leech. Anyone who has lounged observantly in the London parks, or about the Malthus-defying districts at the East End, can vouch for the accuracy of Mr. May's delineations. Some of the drawings are vigorous and telling bits of work, technically.

Mr. Benjamin F. Taylor's "Songs of Yesterday" (Scott, Foresman & Co.), is a collection of poems on various themes, which, as the author quaintly observes, are like Lot's wife in that "they all look over their shoulders." Many of them treat of farm life, and all are likely to please the popular taste. Mr. Taylor's numbers are occasionally a little harsh, and his diction a little prosaic; but he is usually

moved by and in sympathy with his theme — which means a good deal. The volume is acceptably made up, and contains a liberal number of woodcuts.

We have nothing but commendation for Messrs. Henry T. Coates & Co.'s very tasteful two-volume edition of the "Constantinople" of Edmondo de Amicis, translated by Maria H. Lansdale. De Amicis's charming work has never before, we think, had so charming a setting. The volumes contain fifty well-selected and beautifully-made photogravure plates, embracing such subjects as "View of Pera and Galata," "View of Stambul," "Interior of Mosque of Ahmed," "Entrance to St. Sophia," "Palace of the Sultan," "Types of Turkish Soldiers," "A Turkish Lady," "Girl of the Harem," "Coffee-Makers," "Dancing Girls," etc. There are also a good folding map and an index. The notably dainty and artistic binding, deep blue with delicate arabesque tracery in gilt, calls for a word of praise.

"Through Love to Light" (Joseph Knight Co.) is a rather pleasing anthology of verse compiled by Mr. John White Chadwick and Mrs. Annie Hathaway Chadwick. The principle of selection is indicated in the sub-title, "Songs of Good Courage,"— which certainly leaves the editors sufficient leeway, allowing them to run the gamut of poets from Shakespeare and Wordsworth to "Ironquill" and Mr. Whitcomb Riley. Mr. Chadwick has thriftily included a number of little things of his own. The volume has a fanciful and seasonable binding.

An attractive edition of Charles Yriarte's "Venice" is issued by Messrs. H. T. Coates & Co. in a small octavo, with a notably pretty binding, and contains fifty full-page photogravures of excellent quality and judicious selection. M. Yriarte's work is at once one of the most delightful and most solidly instructive books of anything like its scope yet written on Venice.

"The Pursuit of Happiness Calendar" (George W. Jacobs & Co., Philadelphia) is a rather elaborate affair, containing, in addition to the almanac proper, selected aphoristic sentences (one for each day in the year) from the writings of Dr. Daniel G. Brinton. Mrs. Martha Allston Potts is responsible for the selections, and Mr. William Sherman Potts for the decorations — the latter consisting mainly of borders and backgrounds of conventionalized leaves and flowers printed in black-and-white. The cover is of soft brown paper tied with red silk at the back, and ornately stamped with fanciful tracery in black. The decorations are pleasing and not overdone, and we have no doubt that Mrs. Potts has done justice to her author—whose portrait gazes through an oval aperature in the left-hand cover.

A convenient and tasteful calendar is "The Weather Vane," issued by The Channing Auxiliary of San Francisco. It is clearly printed in black-letter, with not too profuse decorations in black and red, and contains "the days of the year, times of the rising and setting of the sun, phases of the moon as well as its altitude and time of reaching meridian, eclipses, morning and evening stars," etc. Astronomical matters are agreeably interspersed with literary; and the publication is on the whole a good one, and useful to have at hand.

Many other books have come to us in holiday dress, and deserve more extended consideration than it is possible for us to give them. Brief mention of a few of these books must bring this long review to an end. Messrs. Copeland & Day publish in their series of "English Love Sonnets" an edition of the "Sonnets from the Portuguese," printed on handmade paper, and provided by Mr. Bertram Goodhue with initial letters and other ornamental designs. — A poetical anthology for lovers, edited in two volumes by Mr G. H. Ellwanger, and published by Messrs. Dodd, Mead & Co., bears the title of "Love's Demesne." There is a graceful introductory essay, followed by a great variety of love-poems grouped under their respective authors, English and American. The arrangement is alphabetical by authors, and the collection displays discernment and good taste. — The holiday edition of "The Poems of H. C. Bunner" (Scribner), with a good portrait, brings within a single set of covers the contents of the two volumes published during Mr. Bunner's lifetime, together with a selection from his "Ballads of the Town" (published in "Puck"), and a few later lyrics and occasional poems. Mr. Brander Matthews provides the brief introduction. — The "Globe" poets published by the Macmillan Co. are well known and deservedly popular; the latest addition to the series is "The Poetical Works of Robert Browning." The publishers have not ventured upon a single-volume edition; but have given us all the poems in two volumes, each illustrated by a portrait. As between this edition and the "Cambridge" Browning of Messrs. Houghton, Mifflin & Co. there is little to choose. If anything, the advantage is with the latter, which is in a single volume, is a little lower in price, and includes the prose essay on Shelley. But the two-volume edition must be a boon to the English public, which has heretofore been unable to possess all the poems of Browning without purchasing a shelf-full of volumes. The editing of these volumes is done by Mr. Augustine Birrell.— Mr. Birrell also appears as editor of a six-volume Boswell, published by the Macmillan Co. His work is discreetly and unobtrusively done, and prettier volumes in appearance are rarely seen. This edition does not rival Mr. Birkbeck Hill's monumental work, but rather supplements it, and we can imagine an ardent Boswellian, with the Hill edition already upon his shelves, purchasing the present edition for its companionable qualities, to be carried about in the pocket, a volume at a time.— Mention of Mr. Birkbeck Hill reminds us that his "Talks about Autographs" (Houghton) must not go unnoticed. The text of this volume has been appearing of late in "The Atlantic Monthly," but the illustrations are new, and add greatly to the interest of this very charming series of discursive papers upon men and

letters. — A meritorious art-book is "The Masterpieces of Michelangelo" (Silver, Burdett & Co.), which presents seventeen half-tone plates from sculptures and frescoes, with the addition of a reproduction of the famous "Satan" of the eccentric Brussels painter Anton Wiertz, after the descriptions of Milton, whose genius the writer of the interesting text, Mr. A. H. Twombly, thinks akin to that of the great master in art whose character and career he sketches in a scholarly and sympathetic way.— Another art-book is "The Story of the Masterpieces" (Curts & Jennings), a collection of photogravures of eight of the most famous paintings of as many masters, with descriptive text by Mr. Charles M. Stuart.— Miss Manning's "Cherry and Violet" (Scribner) appears in an illustrated edition with an introduction by the Rev. W. H. Hutton.— A new edition of Mr. Volney Streamer's collection of sentiments about friendship, "In Friendship's Name," which has been a favorite gift-book for a number of years, is issued in attractive style by Messrs. Lamson, Wolffe, & Co.— A little volume on the same theme, "Concerning Friendship," by Miss Eliza A. Stone, is issued in the form of a year-book; and with it as a companion volume, Miss Rose Porter's collection of sayings "About Children," both published by Messrs. G. P. Putnam's Sons.— Our last item shall be "Little Journeys to the Homes of American Authors" (Putnam), by various authors, a companion to Mr. Elbert Hubbard's volume upon English authors published a year ago.

BOOKS FOR THE YOUNG.

The efforts of Miss Eliza Orne White, author of "A Little Girl of Long Ago" (Houghton), to picture the old-fashioned games and gowns and books of the generation preceding the Civil War, enables us to establish a sort of landmark from which to measure the growth of that new child-literature that has had such marked development in recent years. We all know that while the boy of the period which Miss White describes was allowed to revel at will in Scott and Byron (even covertly reading "Tom Jones" or "Tristram Shandy" in remote places), the only books considered safe for a girl to read were such as "The Wide, Wide World," "The Children of the Abbey," and Hannah More's tedious stories; even the works of Jane Austen and Miss Ferris being excluded from many religious families, simply because they were novels. In our day it would be difficult to find the novel which the modern girl has not read. If there is a boundary-line between the boy's book and the girl's book of to-day, it is an imaginary one, very indefinitely located. The modern boy is no longer ashamed to read a book written for girls, and the girl is seldom better pleased than when she ventures into the boy's literary domain. Both sides have profited by this: the boy's book has gained in purity of tone, and the girl's book has ceased to be chiefly milk for babes. Any boy fond of reading can hardly fail to be interested, for example, in Mrs. Everett-Green's "Olive Roscoe" (Nelson), a bright and breezy story of life in the coal districts of Northern England during a strike. Some scenes are laid in Devonshire, thus giving the author opportunity to contrast the scenery and types of the two regions. The strange hallucinations of the heroine's mother form the materials for a clever underplot, and add much to the interest of this striking and original story, which boys will like none the less because its leading character is so characteristically feminine. Any healthy-minded girl, on the other hand, whose brother owns a copy of Mr. George Manville Fenn's "The Black Tor" (Lippincott), will be pretty sure to find interest in this historical tale descriptive of the reign of James I. It is full of action and adventure, picturing a very lively feud between two rival families, each one claiming the ownership of the Black Tor Lead Mine. The manner in which the feud is settled by the two boys who are the leading claimants, and who generously rescue one another at different times from imminent peril, is related in a manner which must prove entertaining to young readers of both sexes.

The principal actors in Mr. George Manville Fenn's attractive story "Beneath the Sea" (Crowell) are two adventurous boys and a no less adventurous Scotch collie. The three, sometimes accompanied by an old miner, make various explorations in an ancient tin mine in Cornwall, which had not been worked for centuries; they become imprisoned there, with the water from the sea rising about them; and after a fearful struggle they are saved by Grip, the Scotch collie, who escapes through a hole too small for a boy, and brings relief to the unfortunates. The book is well illustrated, and the cover is decorated with a colored picture of the Cornish Coast. — Another story by the same author relates to court-life in the time of George the First, entitled "In Honor's Cause" (Dodd). The conventional lines of historical stories for boys are very successfully followed.

Mr. Kirk Munroe's "Through Swamp and Glade" (Scribner) is an indirect but telling plea for the little band of five hundred Indians who still inhabit the everglades of Florida. It is an admirable story of the Seminole War, treating with historical fidelity the characters of the famous Indian chiefs Osceola and Coacoochee. The illustrations, by Mr. Victor Perard, represent the characteristic scenery of Florida, and the cover is ornamented by a colored picture of a Seminole chief in full costume. — Another and a very different book by Mr. Munroe is "Rick Dale" (Harper), a stirring tale of the adventures of a runaway boy, a millionaire's son, who finds varied fortunes and experiences on the Pacific Coast. The gradual development of the boy's character as he learns to take care of himself is told in Mr. Munroe's characteristic manner. The book is handsomely illustrated by Mr. W. A. Rogers.

A book to keep a boy at home of an evening is Professor Charles G. D. Roberts's "Around the Camp Fire" (Crowell). It is a collection of thrilling hunter's stories told by the various members of a fishing excursion. One of them tells bear stories; another tells logging yarns; while a third declares that panthers have been hunting him, or he them, ever since he was a babe in arms, and that although he has always conquered his panther, his one superstition is that some day he will meet his match and will ultimately be killed by one of these clever beasts —for the panther is described as the shrewdest of animals, quite over-reaching the sly Reynard and "Brer Rabbit." The illustrations, by Mr. Charles Copeland, are in harmony with the somewhat exaggerated tone of

the stories,— for who expects an old hunter to stick too closely to the facts?

A touch of humor lends life to "The American Boy's Book of Sport" (Scribner), and one is predisposed in favor of its author, Mr. D. C. Beard, not only by the popularity of his "Boy's Handy Book," but by the fact that he at once takes his stand for the "Tom Sawyers" and "Huckleberry Finns" as against the "Fauntleroys" of boyhood. In it the right sort of appeal is made to boys. Carefully illustrated directions are given, both as to methods of playing the many games described, and of making the implements required for them; and while planned somewhat after the earlier publication, the present book is thoroughly up to date in all details of kite-flying, bicycling, golf, and other sports. Because of limited space, base-ball, tennis, and cricket are omitted.

It is encouraging to find so many good historical books for the young this year. The historical truth in "Midshipman Farragut" (Appleton) is not only stranger than ordinary fiction, but it is far more interesting. Marvellous as the spirit and ability of the young midshipman seem, the author of this book, Mr. James Barnes, assures us in his preface that this child was indeed father of the man. This is the sort of book a boy needs in order to fill his mind with heroic deeds and his heart with patriotism, and — by no means least in importance — to accustom him to a good, clear literary style. The interest of the illustrations centres in two sketches by Captain Porter.

Many characteristic events in the life of Ivan the Cruel, the first Tsar of Russia, are interwoven in Mr. Fred. Whishaw's romance, "A Boyar of the Terrible" (Longmans). The hero, Sasha Stroganof, is represented as one of Ivan's favorite Boyars — and yet his foot is pinned to the ground by Ivan's terrible iron staff in one of that monarch's fits of anger. While the outrageous cruelty of the Tsar is plainly set forth, the author has skilfully given his boyish readers a fair idea of the terrible majesty and personal fascination of this erratic monarch. The types and scenery used for the illustrations in this work are distinctively Russian, and are a credit to the artist, Mr. H. G. Massey.

No child who enjoys the familiar things of nature will be disappointed in Mrs. Mabel Osgood Wright's "Tommy-Anne and the Three Hearts" (Macmillan). In this delightful book the child soon learns the language of animals and all growing things, and listens to the talks of the bobolink, the creeping grass, the tadpoles and the rabbits, who tell him with the most charming unreserve the story of their homes and lives. The work is probably the most charming nature-book for children published this year. The illustrations, by Mr. Albert D. Blashfield, are as suggestive and original as the text.

Miss Henrietta C. Wright continues her good services to young people by presenting a second volume of "Children's Stories in American Literature" (Scribner). The title does not wholly indicate the character of the book, which is a collection of biographies of American writers from 1860 to 1896. Much information otherwise inaccessible to children is presented, and although the author's enthusiasm at times runs away with her, there is life in every sketch. The book should not only give pleasure to a studious child, but stimulate an interest in biography and in literature.

One of the drollest books of the year is Mr. Albert Stearns's "Sindbad, Smith & Co." (Century Co.). It tells how Sindbad the sailor, having drank Ponce de Leon's wonderful fountain of youth quite dry long before that explorer was born, still pops up from century to century. So in the year 1896, or thereabouts, he formed a singular partnership with a homeless little boy named Smith, whose only book was the "Arabian Nights," and with a man named Brown, who had quite lost his memory. The doings and sayings of this wonderful firm are as laughable as one could well imagine. The illustrations, by Mr. R. B. Birch, are appropriately funny and grotesque.

A reflection of the simple charm of "The Abbé Constantin" may be found in Miss Marguerite Bouvet's "Pierrette" (McClurg). It is a study of the poor lace-makers in Paris, — not so ambitious, perhaps, as Miss Bouvet's former work, "A Child of Tuscany," but scarcely less attractive. Few American writers equal Miss Bouvet in tender descriptions of forlorn children and delicate and unfortunate women. She also knows how to draw very odd and even striking peasant types. It is only when she attempts to portray more complex and worldly characters that she fails. But this in no wise detracts from the charm of "Pierrette," which is a purely ideal story.

Few of the children's books of the season have a charm so distinct as Miss Julia R. Dabney's "Little Daughter of the Sun" (Roberts). The scene is laid in Teneriffe, one of the Canary Isles. How Don Francisco and Doña Elena quarrel just before their wedding day; how Don Francisco walls up the apartments intended for his bride, and lives a secluded life among his books; how Don Francisco's nephew falls in love with Doña Elena's niece; and how the old estranged lovers, Don Francisco and Doña Elena, quietly marry after the younger birds have flown, — all this is related in a simple and piquant way that makes the little story conspicuous among the best of its class.

Nora Perry's "Three Little Daughters of the Revolution" (Houghton) is, as might be inferred, a story of Revolutionary days. The three little daughters were Dorothy Meridew, Patty Endicott, and Betty Barton. The story of Patty Endicott repeating an innocent message in respect to the pattern of a sleeve to a British officer who demanded it, and shrewdly withholding the real message to be delivered secretly to her father, is told with much spirit, and the historical setting is cleverly arranged.

Mr. Hezekiah Butterworth offers the sixth of his series in the lives of American heroes, entitled "The Wampum Belt" (Appleton), in which the interest is divided between William Penn and a typical Indian wise woman called Faithful Heart. Although Mr. Butterworth has presented his facts almost too formally for fiction, the book, well illustrated by Mr. H. Winthrop Pierce, will be of interest to the older children.

Many of the fantastic and humorous traditions of Roumania found in "Legends from River and Mountain" (Dodd) account for certain geological formations peculiar to the scenery of that country. These legends, selected by the Roumanian Queen "Carmen Sylva" and her *collaborateur* Miss Alma Strettell, are lighter in tone than the old Norse legends, and some of them, as "A Legend of Walpurgis Night," abound in homely, native humor. The illustrations, by Mr. T. H. Robinson, are quite as weird and fantastic as the stories.

Mr. Norman Gale's "Songs for Little People" (Macmillan) is a collection of quaint rhymes quaintly illustrated by Miss Helen Stratton. The verses are rather simple in character, designed for a place between mere

baby songs and the children's poems of Stevenson, which the author considers beyond the average child's understanding. A humorous expression of "modern unrest" in children is given in the verses called "A Change Wanted," in which a little lad thinks "its very common to be white," and reveals that the desire of his heart is to have some good fairy change him into a black boy so that he may go to Africa and shoot the tall giraffe.

Mrs. Hugh Bell has arranged, with great skill and taste, the most familiar of our fairy-tales in a volume of "Fairy Tale Plays and How to Act Them" (Longmans). The details are practically complete. Directions for costuming and for stage management, with suggestions for simple dances, accompany the fourteen plays, which are delightfully illustrated by Mr. Lancelot Speed. The folk music which is introduced at appropriate intervals, with very simple accompaniments, could hardly have been more judiciously chosen. Mrs. Bell has given new but effective touches of character to some of the old favorites, and the plays have a modern flavor quite appetizing. It is a satisfaction, for example, to have "Cinderella" end just before the wicked sisters are embraced and forgiven; and to observe a good spice of naughtiness in Little Red Riding Hood. Those who appreciate a high standard in children's literature will be glad to see this book.

Young readers who would like to learn something about Dutch art will find much to interest and instruct them in Mrs. E. W. Champney's "Witch Winnie in Holland" (Dodd). The book is more especially a plea for the Dutch painter Mauve; but there are references to the manner and pictures of Mesdag, Neuhuys, Israel, and Maris, as well as the older painters like Rubens and Van Dyke. While the criticisms are not profound, some knowledge of the spirit and influence of Dutch art may be caught from the book. It is well illustrated with photographs from the paintings of Van Dyke, Th. de Bock, C. Bisschop, F. J. du Chattel, Mesdag, and others.

The book with the strange title of "Gobolinks for Young and Old" (Century Co.) humorously describes and illustrates many quaint and curious figures which may be made with a drop of pressed ink. The "Somethings" created by Mrs. Ruth McEnery Stuart and Mr. Albert Bigelow Paine out of the "imp of ink" are often surprising and sometimes not inartistic. Gargoyles, prehistoric animals, and many unclassified creatures which the authors term "Gobolinks," have been collected for the amusement of children. To these pictured "gobolinks" are attached some quaint rhymes, which sometimes have a sort of Emily Dickinson brevity and freshness.—Almost equally novel are two other publications from the same house, "The Shadow Show," by Mr. Peter Newell, in which leaves containing colored pictures when held to the light reveal other and unexpected forms, to the great delight, undoubtedly, of the astonished youngsters; and "Paper Doll Poems," a collection of pictures and verses by Miss Pauline King.—Miss King appears also as a prose writer, in "Christine's Career" (Appleton), a wholesome and attractive story of a loving and thoughtful little girl.

The two volumes of "St. Nicholas" for 1896 come to us in the usual red-and-gold cover, and contain the usual variety of attractive reading for the young. Among the short articles may be noted Stevenson's "Letters to Young Friends," and an illustrated paper by Miss Herrick describing Mr. Charles Dana Gibson's early achievements in paper-cutting, an article that has given a great impulse to paper-cutting in the public schools of Chicago.—"Harper's Round Table" for 1896 comes in a single volume of 1276 pages, profusely illustrated, containing nearly a hundred short stories, about a hundred and fifty pages on modern sports and games, and an endless variety of miscellaneous reading for the young.—"Chatterbox" for 1896 is gay with many colored plates, as well as illustrations in black and white.—"Sunday," an annual designed for children's Sunday reading, is issued in advance for 1897, by Messrs. E. & J. B. Young & Co.

Lovers of Eugene Field will be delighted to find several old favorites which lend themselves easily to music appropriately set by Mr. Reginald de Koven and others in "Songs of Childhood" (Scribner). Lullabies are numerous, and the music has that taking quality which augurs success for the publication.

A new and very beautiful edition of Mrs. Mary Mapes Dodge's "Hans Brinker" (Scribner) will be welcomed by all who appreciate having a good story well bound and charmingly illustrated. The pictures, for which Mr. Allan B. Doggett made a special journey to Holland, are extremely clever.

Messrs. Longmans, Green, & Co. publish a somewhat abridged edition of Mr. Andrew Lang's "Blue True Story Book" for use as supplementary reading in schools. In this little work may be found some famous old stories, not too well known, such as that of Benvenuto Cellini's escape from the Castle of St. Angelo. To these old stories Mr. Lang has added some new ones, as "The Tale of Isandula and Rorke's Drift," a thrilling description of certain deeds of heroism performed during the Zulu War by British officers. This small but choice volume is illustrated by Messrs. Ford, Davis, Speed, and Bogle.

One of the most conspicuous and attractive of the season's books of fairy tales is Miss Evelyn Sharp's "Wymps" (John Lane). The stories contained in the volume are eight in number, and are written in an easy and graceful style. The cover design and the illustrations, by Mrs. Percy Dearmer, are beautiful examples of color-printing, and are as interesting as the text.

Mrs. Sarah K. Bolton's account of "Famous Givers and Their Gifts" (Crowell) presents biographical and other information regarding Mr. James Lick, Senator Stanford, Mr. John D. Rockefeller, Mr. Philip D. Armour, among moderns, and of John Lowell, Jr., Stephen Girard, and James Smithson (founder of the Smithsonian Institute) among philanthropists of an earlier time. The book is illustrated with portraits of nearly all the famous givers included in its category.

Boys of a more serious turn of mind, especially if interested in industrial or commercial affairs, will find entertainment and profit in Mr. Robert Cochrane's "Romance of Industry and Invention" (Lippincott). The work covers a large field, ranging from the celebrated Wedgewood-ware and its inventor, to the modern developments of the bicycle and the horseless carriage.

Miss Jeanie Gould Lincoln's story of "A Genuine Girl" (Houghton) is a sequel to "Marjorie's Quest," yet is complete in itself, and introduces the reader to the best Washington society, where Cupid plays havoc among the school-girls of seventeen. Its Penelopes and Phyllises are clever and sweet, and the book is written with sprightly grace.

Although that favorite writer for boys, Col. T. W. Knox, has departed, a new book by him appears this

season, "The Land of the Kangaroo" (W. A. Wilde & Co., Boston). This story was the last literary work done by the author; and as a study of the scenery and life of a country which, though unvisited by him, attracted his especial interest, the book will fairly sustain the reputation gained by the familiar "Boy Travellers" series.

Another good juvenile for lads of twelve or thereabouts is Mr. William Henry Frost's "The Court of King Arthur" (Scribner). The work is not so scholarly as Sidney Lanier's "The Boy's King Arthur," but it is in a more popular and juvenile style. Tennyson's version of the Arthurian legends is closely followed, but there are additional stories from Sir Thomas Malory and others.

"The Scrape that Jack Built" (McClurg) is a bright little story, by Miss Otillie A. Liljencrantz, showing the evil effects of bad company, without pointing the moral too plainly. Jack, an orphan nephew, by shielding a wicked boy and an unscrupulous man from punishment, indirectly injures his cousin and gives his stern uncle a great deal of unnecessary trouble. The plot and characters are unhackneyed, and the story is well illustrated.

Two daintily bound books, "Some Say" and "Isla Heron" (Estes & Lauriat), from the pen of Mrs. Laura E. Richards, are both tales of the New England life of which she writes so gracefully. They are of different scope; the former, containing two short stories full of quaint humor and pleasant satire, pictures with clearness the homely virtues and petty vices of village life. "Isla Heron," provided with attractive illustrations, is a much more romantic study of child life on a lonely island off the Maine coast, and relates with pathos the devotion of the wild but charming heroine to her deaf-and-dumb brother. The book is artistic in every way.

The verses in "A Boy's Book of Rhyme" (Copeland & Day), by Mr. Clinton Scollard, are so vigorous and suggestive that it is a relief to find them unhampered by illustration. Many a picture will nevertheless pass before the child's fancy as he reads the book,— for Robin Hood, William Tell, and the Caliph of Bagdad, as well as birds, beasts, and flowers, live between its artistic covers.

A certain ease in the telling and an abundance of incident do not wholly relieve the weight of death and carnage in Mrs. Evelyn Everett-Green's "Dominique's Vengeance" (Nelson), a story of France and Florida in the time of the Huguenot persecutions. — In the same author's story of Old London called "The Sign of the Red Cross" (Nelson), the horrors of the Great Plague and Great Fire of London form a background for a story of devotion to humanity.

Mr. William M. Thayer's two volumes "Men who Win" and "Women who Win" (Nelson) present thirty-two biographical sketches of men and women who have forced their way into prominence in various fields. In this curious collection such extremes meet as Whittier, Goodyear, and Agassiz; Queen Victoria, Louisa Alcott, and Mary Somerville. The more serious-minded juvenile readers will find these books interesting reading.

A book descriptive of the unconventional life of a spirited girl on a Southern plantation, situated near one of the estuaries of the Chesapeake, is Miss Amy E. Blanchard's "Betty of Wye" (Lippincott). Miss Ida Waugh's exquisite illustrations are a distinct addition to Miss Blanchard's lively chapters.

The scene of Mr. J. Macdonald Oxley's "Baffling the Blockade" (Nelson) is also connected with the Civil War, although it is only historical as to time of action and local coloring. It is an exciting account of the adventures of two Southern boys on a blockade-runner sailing between Charleston and the Bermudas.

A modest but meritorious little book of short stories is Miss A. G. Plympton's "The Black Dog, and Other Stories" (Roberts). Readers of "St. Nicholas" and "The Outlook" will remember these delightful sketches, the best one perhaps being "The River-End Morey's Rab." This book is prettily illustrated by the author. —Another volume of short stories, one that will interest older readers as well as boys and girls, is "Walter Gibbs the Young Boss, and Other Stories" (Crowell), by Mr. Edward W. Thomson, whom magazine readers may remember as the author of "Old Man Savarin" and other piquant tales of Canadian life.

Mr. Albion W. Tourgée's "The Mortgage on the Hip-Roof House" (Curts & Jennings) is a short, piquant story told in Mr. Tourgée's best manner. The book commends itself to the straitened pocket by its reasonable price; it is handsomely illustrated, and on the cover is an admirable design of an old-fashioned hip-roof-house.

Of children's stories founded on Bible themes, the best this season is Mr. W. O. Stoddard's "The Swordmaker's Son" (Century Co.). The text is well illustrated with views of oriental life and scenery, by George Varian.

Miss Amanda M. Douglas's "The Mistress of Sherburne" (Dodd, Mead & Co.) is a charming sequel to "Sherburne House" and "A Sherburne Romance," in which we meet again the agreeable characters made familiar in the author's earlier works.

When a work purports to be descriptive of the life of young artists, the reader has a right to expect that the spirit of art will manifest itself in the book. Miss Ernestine Helm's "The Young Artists" (Curts & Jennings), translated by Miss Mary E. Ireland, may be a picture of German life and society, but it is not a picture of life in the studio.— The same criticism may be made in respect to Miss L. J. Meade's "Catalina, Art Student" (Lippincott). As a picture of English life and society, it is a success; as a picture of the art-life of a London girl, it is a failure, for the reason that the author does not succeed in placing Catalina in an art atmosphere.

In noticing a book by Mr. Everett T. Tomlinson in these columns last year, attention was called to his deplorable carelessness in the construction of his sentences. A like criticism may be made this year in respect to a new book by that author, "Three Young Continentals" (Wilde). It is a striking picture of the American Revolution; but it is not written in good English, and hence is not to be commended.— Another book by Mr. Tomlinson, and one written with more care than the preceding, is "Tecumseh's Young Braves" (Lee & Shepard).

The boys in Mr. James Otis's "Under the Liberty Tree" (Estes & Lauriat) have a sort of Colonial dignity which accords with the stirring ante-Revolutionary days in which they lived. This story of the "Boston Massacre" is the fifth in an "American History Series" by this author; and, with its illustrations by Mr. L. J. Bridgman, is well suited to the home or school library.

In "The Young Salesman" (Coates), Mr. Horatio Alger, Jr., tells how a poor young English orphan, landing in New York with a small sum of money, becomes, without apparent effort, an earl's friend, a merchant prince, and a general philanthropist to small boys. Though without literary merit, the book is not wholly

lacking in interest.—The same publishers bring out "The Young Game-Warden," by Mr. Harry Castlemon, which tells how courage and faithfulness are rewarded, and even villains made repentant, by the hero's conscientious attention to duty.

Mr. J. Macdonald Oxley's "The Boy Tramps; or, Across Canada" (Crowell) is full of pleasing descriptions of the picturesque Canadian cities and of the grand scenery to be found in British America. The illustrations, by Mr. Henry Sandham, are full of life and spirit.— Other books of travel and adventure are Mr. Herbert Hayen's "Clevely Sahib" (Nelson), a well-told story of Afghanistan in the exciting times of 1840 and '41; Mr. W. O. Stoddard's "The Windfall" (Appleton), a wholesome and natural tale of life and danger in a coal-mine, with few but appropriate illustrations; Oliver Optic's "Four Young Explorers" (Lee & Shepard), giving much natural history and other information of Borneo, Siam, Cochin China, Canton, and Formosa; "On the Staff," a new volume in the "Blue and Gray" series, by the same author and publisher; Mr. David Ker's "Swept Out to Sea" and Mr. J. Provend Webster's "The Oracle of Baal" (Lippincott), the latter being a story somewhat in the style of Mr. Haggard's "She"; Lieutenant R. H. Jayne's "The Golden Rock" (American Publishers Corporation), picturing dramatically the life of trappers among the Sioux Indians; Harry Castlemon's "The Mystery of Lost River Canyon" and Mr. Horatio Alger, Jr.'s "Frank Hunter's Peril" (Coates); Mr. Harry Collingwood's "The Life of a Privateersman" (Scribner); Lieutenant H. P. Whitmarsh's "The Young Pearl Divers" (Knight); and a new edition of Henry Kingsley's "The Mystery of the Island" (Lippincott).

Books for the littler children are numerous and attractive. One of the daintiest of them is Mrs. Ella F. Pratt's "Happy Children" (Crowell), with charming illustrations in color. — A somewhat similar book is "Little Men and Maids" (Stokes), with illustrations by Miss Frances Brundage and Elizabeth S. Lucker.— Others in this group are "The Froggy Fairy Book" (Drexel-Biddle & Bradley), by Mr. A. J. Drexel-Biddle, whose impassioned dedication is worthy of a better production; a pleasantly original story by Elizabeth S. Blakeley, called "Fairy Starlight and the Dolls" (McClurg), with illustrations by Mrs. Lucy F. Perkins; "The Wallypug of Why" (Dodd), by M. G. E. Farrows, a fairy story a little in the manner of "Alice in Wonderland," with appropriately fantastic pictures; "An Outland Journey" (Copeland & Day), by Mr. Walter L. Sawyer, illustrated with pretty thumb-nail sketches; "Jerry the Blunderer" (Roberts), a story of a pet Irish terrier, by Miss Lily F. Wesselhoeft; "The Merry Fire," by Penn Shirley, a new volume in the "Silver Gate Series," and "The Rosebud Club," by Grace Le Baron, the third volume in the "Hazelwood Series," both published by Lee & Shepard; "The Sign of the North Star," by Annie Key Barton, and "Little Wintergreen," by Caroline F. Little, both published by Thomas Whittaker; "Max and Zan and Nicodemus" (W. J. Shuey), by Mrs. M. A. H. Fisher; "Little Nin" (A. I. Bradley & Co.), by Virge Reese Phelps; "Santa Claus's Home" (Arena Co.), by Helen M. Cleveland and Margaret Gay; "Some More Nonsense" (Young), written and illustrated by "A. Nobody"; and "The Golliwogg's Bicycle Club" (Longmans), in which the Misses Upton tell the strangest adventures that ever happened to dolls outside of the enchanted regions of doll-land.

Literary Notes.

"A First Book in Writing English," by Dr. E. H. Lewis, of Chicago, is announced for early publication by the Macmillan Co.

Marryat's "The Phantom Ship," with an introduction by Mr. David Hannay, is published by the Macmillan Co. in their "Illustrated Standard Novels."

Messrs. Thomas Nelson & Sons publish a substantial one-volume edition of "Captain Cook's Voyages Round the World," with a life of the navigator by Mr. M. B. Synge.

The people of Görlitz, in Silesia, are going to hold a Jakob Böhme celebration next January, and hope later to be able to erect a monument to the famous cobbler-mystic.

Messrs. Henry Holt & Co. are just about to issue the concluding volume of ten Brink's history of English literature, carrying the narrative down to the accession of Elizabeth.

"Karine," translated by Miss Emma A. Endlich from the German of Wilhelm Jensen, is published by Messrs. A. C. McClurg & Co. in their series of "Tales from Foreign Lands."

The latest bound volume of "The Century" magazine is for the six months ending with last October, and is noteworthy for its conclusion of two important works — "Sir George Tressady" and Professor Sloane's "Life of Napoleon."

The concluding volume of Mr. George Haven Putnam's "Books and Their Makers" is to be issued before the new year. It will complete the survey to 1709 — the date of the beginning of copyright — and will contain an index to the work.

"Joutel's Journal of La Salle's Last Voyage," reprinted from the 1714 English edition, with notes by Professor M. B. Anderson, is the first publication of the Caxton Club. It is now ready for delivery to subscribers. Only 203 copies have been printed.

The Henry O. Shepard Co. of Chicago have completed their important "People's Bible History," and now offer the work to the public in attractive form. The book forms a very appropriate and suitable Holiday gift, not only for the Bible student but for the general reader as well.

Messrs. Longmans, Green, & Co. publish a new edition of "The Life and Letters of George John Romanes." The work is substantially unchanged.— The same firm reissue "The Ruined Cities of Mashonaland," by Mr. J. Theodore Bent, as a volume of their popular "Silver" library.

The American Historical Association holds its twelfth annual meeting at Columbia University, New York, December 29–31. The programme is arranged for six sessions, and is of marked and varied interest. Professor Herbert B. Adams is the Secretary, and Dr. Richard S. Storrs the President of this organization.

Messrs. Little, Brown, & Co. are to be the publishers of Captain Mahan's "Life of Nelson," upon which this distinguished author has been engaged for some years. It will appear in the spring, in two volumes, illustrated with about twenty portraits. The same house will begin next year upon an entirely new illustrated edition of Francis Parkman.

"The Yellow Book" for October has just made its appearance in this country, coming from the recently

established New York branch of Mr. John Lane's business. It is the same sort of thing as of old, with rather fewer first-rate names than usual among the contributors. Its one serious feature is Mr. Eugene Benson's appreciation of the work of Signor d'Annunzio.

Dr. S. Weir Mitchell's new novel, "Hugh Wynne, Free Quaker," is the subject of an interesting bit of news. Intended for book publication this fall, a large edition had been printed by the Century Co., and many orders taken for it, when it was decided to use the story as a serial in the magazine. In consequence of this decision the book has been stored away for a year, and readers of the "Century" magazine will be the first to enjoy it.

"Tom Sawyer Abroad, Tom Sawyer, Detective, and Other Stories, etc., etc.," is the confused title of the volume just added by Messrs. Harper & Brothers to their library edition of "Mark Twain." The miscellaneous features of the volume include "The Stolen White Elephant," "Punch, Brothers, Punch," "Speech on the Babies," the famous "Map of Paris," prepared at the time of the War of 1870, and numerous other inventions that passed long ago into the history of American humor.

Messrs. H. S. Stone & Co. send us Volume V. of "The Chap-Book," neatly bound in buckram, containing the numbers for the six months ending November 1. The same publishers have also issued two extremely pretty books — one of "Chap-Book Stories," the other of "Chap-Book Essays" — containing such features of their sprightly little magazine as seemed deserving of preservation in permanent form. The authors include such people as "Octave Thanet," Mr. John Burroughs, Mr. Edmund Gosse, Miss Louise I. Guiney, Colonel T. W. Higginson, Mrs. Louise Chandler Moulton, and Mr. H. W. Mabie.

The Central Division of the Modern Language Association of America will hold its second annual meeting at St. Louis, December 29–31. The programme is a very interesting one, and includes addresses by President W. H. Carruth, Professors Ewald Flügel, F. A. Blackburn, and A. H. Tolman, and Dr. A. F. Nightingale. During the intervals between sessions, the members will visit various places of interest, such as the Missouri Botanical Gardens, and the Anheuser-Busch establishment. Those who wish to attend are requested to notify the Secretary, Dr. H. Schmidt-Wartenberg, at the University of Chicago.

The publishers of "American Book-Prices Current" for 1896 (Dodd) have wisely adopted the alphabetical arrangement in place of the chronological arrangement by sales. Nearly 7500 lots are described, all of which have changed hands during the year ending September 1, 1896. The sales included number over a hundred, and took place in New York, Boston, Philadelphia, and Cincinnati. About 500 of the lots are manuscripts and autographs, and these are catalogued by themselves in an appendix. The most valuable item noted in the volume is a copy of the seventh edition of Howard's "Songs and Sonnets," which brought $1680.00. The Grolier Club publications appear to be going up, the "Decree of Star Chamber" selling for $202.00, and the "Omar" for $208.00. A complete set of the publications of this club commands the sum of $1130.00. The catalogue is extremely interesting to run through, to say nothing of its great value to booksellers and collectors. Six hundred copies only have been printed, and Mr. L. S. Livingston is the compiler.

List of New Books.

[The following list, containing 150 titles, includes books received by The Dial *since its last issue.]*

HOLIDAY GIFT BOOKS.

France Under Louis XIV. (Le Grand Siècle): Its Arts — Its Ideals. By Emile Bourgeois; trans. by Mrs. Cashel Hoey. Illus. in photogravure, etc., 4to, gilt edges, pp. 470. Charles Scribner's Sons. $15.

Meissonier: His Life and his Art. By Vallery C. O. Grésard; with Extracts from his Note-Books, and his Opinions on Art and Artists, Collected by his Wife; trans. by Lady Mary Loyd and Miss Florence Simmonds. Illus. in colors, photogravure, etc., 4to, gilt top, uncut, pp. 395. A. C. Armstrong & Son. $12.

Ford Madox Brown: A Record of his Life and Work. By Ford M. Hueffer. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 459. Longmans, Green, & Co. $12.

Naval Actions of the War of 1812. By James Barnes; illus. in color by Carlton T. Chapman. 8vo, gilt top, uncut, pp. 263. Harper & Bros. $4.50.

Driving for Pleasure; or, The Harness Stable and its Appointments. By Francis T. Underhill. Illus. from photographs, large 8vo, gilt top, uncut. D. Appleton & Co. Boxed, $7.50.

Constantinople. By Edmondo De Amicis; trans. by Maria Hornor Lansdale. In two vols., illus. in photogravure, 12mo, gilt tops. H. T. Coates & Co. Boxed, $5.

Half-Hours of Travel at Home and Abroad. Selected and arranged by Charles Morris. In four vols., illus. from photographs, 12mo, gilt tops. J. B. Lippincott Co. Boxed, $6.

The Girlhood of Maria Josepha Holroyd (Lady Stanley of Alderley), Recorded in Letters of a Hundred Years Ago: from 1776 to 1796. Edited by J. H. Adeane. Illus., 8vo, gilt top, uncut, pp. 420. Longmans, Green, & Co. $5.

Venice: Its History, Art, Industries, and Modern Life. By Charles Yriarte; trans. by F. J. Sitwell. Illus. in photogravure, 12mo, gilt top, pp. 449. Henry T. Coates & Co. Boxed, $3.

The Ship's Company, and Other Sea People. By J. D. Jerrold Kelley, Lieut.-Commander, U.S.N. Illus., 8vo, gilt top, uncut, pp. 222. Harper & Bros. $2.50.

Feudal and Modern Japan. By Arthur May Knapp. In two vols., illus. in photogravure, 24mo, gilt tops. Joseph Knight Co. Boxed, $3.

Richelieu; or, The Conspiracy. By Edward Bulwer, Lord Lytton; illus. in photogravure, etc., by F. C. Gordon. 12mo, gilt edges, pp. 213. Dodd, Mead & Co. Boxed, $2.

A Book of Old English Ballads. With Decorative Drawings by George Wharton Edwards, and Introduction by Hamilton W. Mabie. 12mo, gilt top, uncut, pp. 187. Macmillan Co. $2.

Sheridan's The School for Scandal, and The Rivals. With Introduction by Augustine Birrell, Q. C.; illus. by Edmund J. Sullivan. 12mo, gilt edges, pp. 365. "Cranford" Series. Macmillan Co. $2.

The Masterpieces of Michaelangelo and Milton. By Alexander S. Twombly. Illus. from photographs, 8vo, gilt top, pp. 172. Silver, Burdett & Co. $1.50.

Fireside Stories, Old and New. Collected by Henry T. Coates. In three vols., with photogravure frontispieces, 16mo, gilt tops. H. T. Coates & Co. Boxed, $3.

Nine Love Songs and a Carol. By Kate Douglas Wiggin. Large 8vo, pp. 57. Houghton, Mifflin & Co. $1.25.

Legends of the Virgin and Christ, with Special Reference to Literature and Art. By H. A. Guerber. Illus., 12mo, gilt top, pp. 277. Dodd, Mead & Co. $1.50.

Ninety-Nine Woolf's from "Truth": A Book of Drawings. With portrait, 8vo, pp. 63. New York: Truth Co. 25c.

BOOKS FOR THE YOUNG.

St. Nicholas: An Illustrated Magazine for Young Folks. Conducted by Mary Mapes Dodge. Vol. XXIII., Nov. '95 to Oct. '96; in two parts, illus., 8vo, pp. 1056. Century Co. $4.

Harper's Round Table for 1896. Illus., 4to, pp. 1276. Harper & Bros. $3.50.

The American Boy's Book of Sport: Outdoor Games for All Seasons. By D. C. Beard. Illus., 12mo, pp. 496. Charles Scribner's Sons. $2.50.

Christine's Career: A Story for Girls. By Pauline King. Illus., 12mo, pp. 263. D. Appleton & Co. $1.50.

Hans Brinker; or, The Silver Skates: A Story of Life in Holland. By Mary Mapes Dodge. "New Amsterdam" edition; illus., 12mo, gilt top, pp. 393. Charles Scribner's Sons. $2.50.

Songs of Childhood. Verses by Eugene Field; Music by Reginald de Koven and others. Large 8vo, pp. 113. Charles Scribner's Sons. $2.

Clevely Sahib: A Tale of the Khyber Pass. By Herbert Hayens. Illus., 12mo, gilt top, pp. 413. Thomas Nelson & Sons. $1.75.

The Wampum Belt; or, "The Fairest Page of History": A Tale of William Penn's Treaty with the Indians. By Hezekiah Butterworth. Illus., 12mo, pp. 276. D. Appleton & Co. $1.50.

In Honor's Cause: A Tale of the Days of George the First. By George Manville Fenn. Illus., 12mo, uncut, pp. 409. Dodd, Mead & Co. $1.50.

The Windfall. By William O. Stoddard. Illus., 12mo, pp. 288. D. Appleton & Co. $1.50.

Fairy Tale Plays and How to Act Them. By Mrs. Hugh Bell. Illus., 12mo, gilt edges, pp. 366. Longmans, Green, & Co. $1.50.

Four Young Explorers; or, Sight-Seeing in the Tropics. By Oliver Optic. Illus., 12mo, pp. 357. Lee & Shepard. $1.25.

Men Who Win; or, Making Things Happen. By William M. Thayer. 12mo, pp. 477. Thomas Nelson & Sons. $1.25.

Women Who Win; or, Making Things Happen. By William M. Thayer. 12mo, pp. 420. Thomas Nelson & Sons. $1.25.

A Genuine Girl. By Jeanie Gould Lincoln. 16mo, pp. 264. Houghton, Mifflin & Co. $1.25.

Children's Stories in American Literature, 1861–1896. By Henrietta Christian Wright. 12mo, pp. 277. Charles Scribner's Sons. $1.25.

The Sign of the Red Cross: A Tale of Old London. By E. Everett-Green. Illus., 12mo, pp. 358. Thomas Nelson & Sons. $1.25.

Dominique's Vengeance: A Story of France and Florida. By E. Everett-Green. Illus., 12mo, pp. 331. Thomas Nelson & Sons. $1.25.

Baffling the Blockade. By J. Macdonald Oxley. Illus., 12mo, pp. 375. Thomas Nelson & Sons. $1.25.

Midshipman Farragut. By James Barnes. Illus., 12mo, pp. 151. D. Appleton & Co. $1.

A Boy's Book of Rhyme. By Clinton Scollard. 16mo, uncut, pp. 53. Copeland & Day. $1.

Fairy Starlight and the Dolls. By Elizabeth S. Blakeley. Illus., 12mo, pp. 213. A. C. McClurg & Co. $1.

Chatterbox for 1896. Edited by J. Erskine Clarke, M.A. Illus. in colors, etc., 8vo, pp. 412. Estes & Lauriat. $1.25.

The Young Salesman. By Horatio Alger, Jr. Illus., 12mo, pp. 352. H. T. Coates & Co. $1.25.

The Young Game-Warden. By Harry Castlemon. Illus., 12mo, pp. 411. H. T. Coates & Co. $1.25.

The Froggy Fairy Book. By Anthony J. Drexel-Biddle. Illus., 8vo, gilt edges, pp. 50. Philadelphia: Drexel-Biddle & Bradley Pub'g Co. $1.25.

Under the Liberty Tree: A Story of the "Boston Massacre." By James Otis. Illus., 12mo, pp. 115. Estes & Lauriat. 75 cts.

Isla Heron. By Laura E. Richards. Illus., 12mo, pp. 109. Estes & Lauriat. 75 cts.

"Some Say," and Neighbours in Cyrus. By Laura E. Richards. 12mo, pp. 72. Estes & Lauriat. 50 cts.

BIOGRAPHY AND MEMOIRS.

Fridtiof Nansen, 1861–1893. By W. C. Brögger and Nordhal Rolfsen; trans. by William Archer. Illus., 8vo, uncut, pp. 402. Longmans, Green, & Co. $4.

Nelson and his Companions in Arms. By John Knox Laughton, M.A. Illus., 8vo, gilt top, pp. 351. Longmans, Green, & Co. $4.

The True George Washington. By Paul Leicester Ford. Illus., 12mo, gilt top, uncut, pp. 319. J. B. Lippincott Co. $2.

The Life of Sir Kenelm Digby. By one of his descendants. Illus., 8vo, uncut, pp. 310. Longmans, Green, & Co. $5.

Walt Whitman the Man. By Thomas Donaldson. Illus., 12mo, gilt top, uncut, pp. 278. New York: Francis P. Harper. $1.75.

Whitman: A Study. By John Burroughs. 16mo, gilt top, pp. 268. Houghton, Mifflin & Co. $1.25.

The Story of Nell Gwyn, and the Sayings of Charles II. Related and collected by Peter Cunningham, F.S.A.; edited by Henry B. Wheatley, F.S.A. Illus., 12mo, uncut, pp. 224. New York: Francis P. Harper. $1.25.

Mercy Warren. By Alice Brown. With portrait, 16mo, gilt top, uncut, pp. 317. "Women of Colonial and Revolutionary Times." Charles Scribner's Sons. $1.25.

Adventures of Roger L'Estrange, Sometime Captain in the Florida Army of the Marquis Hernando de Soto: An Autobiography. Trans. by Dominick Daly; with Preface by Henry M. Stanley, M.P. With Map, 12mo, uncut, pp. 301. Macmillan Co. $1.75.

Margaret Ogilvy. By her son, J. M. Barrie. With portrait, 16mo, gilt top, uncut, pp. 207. Charles Scribner's Sons. $1.25.

The Life and Letters of George John Romanes, M.A., LL.D., F.R.S. Written and edited by his wife. New edition; illus., 12mo, uncut, pp. 391. Longmans, Green, & Co. $2.

HISTORY.

The Diary of a Citizen of Paris during "The Terror." By Edmond Biré; trans. and edited by John de Villiers. In two vols., with portraits, 8vo, gilt tops, uncut. Dodd, Mead & Co. $7.50.

The Beginners of a Nation: A History of the Earliest English Settlements in America with Special Reference to the Life and Character of the People. By Edward Eggleston. 8vo, uncut, pp. 377. D. Appleton & Co. $1.50.

History of the Transition from Provincial to Commonwealth Government in Massachusetts. By Harry A. Cushing, Ph.D. 8vo, uncut, pp. 281. "Columbia College Studies." Paper, $2.

A Brief History of the Nations and of their Progress in Civilization. By George Park Fisher, D.D. Illus., 12mo, pp. 599. American Book Co. $1.50.

Was General Thomas Slow at Nashville? By Henry V. Boynton. With portrait, 16mo, uncut, pp. 95. New York: Francis P. Harper. $1.25 *net*.

A Critical Study of Nullification in South Carolina. By David Franklin Houston, A.M. 8vo, pp. 169. "Harvard Historical Studies." Longmans, Green, & Co. $1.25 *net*.

GENERAL LITERATURE.

Shakspere's Holinshed: The Chronicle and the Historical Plays Compared. By W. G. Boswell-Stone. Large 8vo, gilt top, uncut, pp. 532. Longmans, Green, & Co. $5.

A Complete Bibliography of Fencing and Duelling as Practised by All European Nations from the Middle Age to the Present Day. By Carl A. Thimm. Illus., large 8vo, uncut, pp. 538. John Lane. $7.50.

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The Old World Series. New vols.: The New Life, trans. from Dante by Dante Gabriel Rossetti; Ballads and Lyrics of Old France, by Andrew Lang; The Kasidah (couplets) of Haji Abdu El-Yezdi, by Captain Sir Richard F. Burton; and Sylvie, trans. from Gerard De Nerval by Lucie Page, with frontispiece. Each 16mo, uncut. Portland, Me.: Thomas B. Mosher. Per vol., $1. *net;* or the set, in box, $4. *net*.

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Without Prejudice. By I. Zangwill. 12mo, uncut, pp. 384. Century Co. $1.50.

The Century Illustrated Monthly Magazine. Vol. LII., May to Oct., '96; illus., 8vo, pp. 959. Century Co. $3.

The Yellow Book: An Illustrated Quarterly. Vol. XI., October, '96; illus., 8vo, uncut, pp. 342. John Lane. $1.50.

The Chap-Book. Vol. V., May 15 to Nov. 1, '96; illus., 12mo, uncut, pp. 376. H. S. Stone & Co. $1.50.

Essays from the Chap-Book. By various writers. 16mo, gilt top, uncut, pp. 262. H. S. Stone & Co. $1.25.

The Mystery of Sleep. By John Bigelow. 12mo, gilt top, uncut, pp. 139. Harper & Bros. Boxed, $1.50.

English Prose: Selections, with Critical Introductions by Various Writers. Edited by Henry Craik. Vol. V., Nineteenth Century; 12mo, pp. 771. Macmillan Co. $1.10.

The Bibelot Series. New vols.: Rubáiyát of Omar Khayyam, trans. into English Prose by Justin Huntley McCarthy, M.P.; and The Defence of Guenevere, a Book of Lyrics Chosen from the Works of William Morris. Each 12mo, uncut. Portland, Me.: Thomas B. Mosher. Per vol., boxed, $1. *net*.

Vignettes: A Miniature Journal of Whim and Sentiment. By Hubert Crackanthorpe. 16mo, uncut, pp. 63. John Lane. $1.

The Mastery of Books: Hints on Reading and the Use of Libraries. By Harry Lyman Koopman, A.M. 12mo, pp. 214. American Book Co. 90 cts.

NEW EDITIONS OF STANDARD LITERATURE.

The Decline and Fall of the Roman Empire. By Edward Gibbon; edited by J. B. Bury, M.A. Vol. II.; 12mo, gilt top, pp. 570. Macmillan Co. $2.

Sonnets from the Portuguese. By Elizabeth Barrett Browning. 12mo, uncut, pp. 51. "English Love Sonnets." Copeland & Day. $2.

The Phantom Ship. By Captain Marryat; with Introduction by David Hannay; illus by H. R. Millar. 12mo, uncut, pp. 388. "Illustrated Standard Novels." Macmillan Co. $1.50.

The Pilgrim's Progress. By John Bunyan; edited by Edmund Venables, M.A. "Oxford Thumb" edition; illus., gilt edges, pp. 874. Henry Frowde. Boxed.

Shakespeare's Sonnets. Edited by Israel Gollancz, M.A. "Temple" edition; with frontispiece, 24mo, gilt top, uncut, pp. 167. Macmillan Co. 45 cts.

POETRY.

The Seven Seas. By Rudyard Kipling. 12mo, gilt top, uncut, pp. 209. D. Appleton & Co. $1.50.

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An Autumn Singer. By George M. Gould, A.M. 12mo, gilt top, uncut, pp. 163. J. B. Lippincott Co. $1.25.

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FICTION.

Sister Jane, her Friends and Acquaintances. By Joel Chandler Harris. 12mo, pp. 363. Houghton, Mifflin & Co. $1.50.

Tom Sawyer Abroad, Tom Sawyer, Detective, and Other Stories, etc. By Mark Twain. Illus., 12mo, pp. 410. Harper & Bros. $1.75.

A Puritan's Wife. By Max Pemberton. 12mo, gilt top, uncut, pp. 361. Dodd, Mead & Co. $1.25.

Mistress Spitfire. By J. S. Fletcher. With frontispiece, 12mo, gilt top, uncut, pp. 294. A. C. McClurg & Co. $1.50.

The Story of Hannah. By W. J. Dawson. 12mo, uncut, pp. 324. Dodd, Mead & Co. $1.50.

Tales of Languedoc. By Samuel Jacques Brun; with Introduction by Harriet W. Preston. Illus., 8vo, pp. 240. San Francisco: William Doxey. $2.

The Triumph of Death. By Gabriele D'Annunzio; trans. by Arthur Hornblow. With portrait, 12mo, gilt top, uncut, pp. 412. George H. Richmond & Co. $1.50.

Opals from a Mexican Mine. By George De Vallière. 12mo, gilt top, uncut, pp. 285. New Amsterdam Book Co. $1.25.

The Star Sapphire. By Mabel Collins. 12mo, pp. 311. Roberts Bros. $1.50.

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